

FLIP SIDE

No. 58, Winter '89, \$1.50



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GG ALLIN

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FLIPSIDE Fanzine

P.O.B. 363
Whittier, CA 90608

Staff: Al, Hud, Joy, Krk, Shane, Joe, Pooch, Gus, Gary Indiana, Tim Stegall, Paul Hessing and assorted contributors.

SUBSCRIPTIONS

-All subs are for 4 issues.
-Please list the issue you want your sub to start with.
-Remember, we come out bi-monthly, so you will get a new issue every two months or so - not every month!
-An alternative source for distributors or for single recent copies or back issues is:
WETSPOTS
22 Meadow View, Southwell, Nottingham
NG 25 OEG England

BACK ISSUES

46, 47, 48, 49, 50, 51, 52, 53, 55, 56, 57
Note: The 10 Year Issue, #54, is completely sold out.

CATALOG

Details of all our shit is in our 1989 catalog available for just a 25 cent stamp.

RECORDS

#002 - Detox "Start... Finish" LP
#003 - "Flipside Vinyl Fanzine V2" A 20 band compilation LP with lots of big names and good sounds.
#007 - ASF "Damsels In Distress" debut LP
#009 - "Uboats Attack America" - All German band compilation LP.
#011 - MIA "After the Fact" MIA redefine hard powerful rock without compromising integrity and power on this 12 song LP.
#013 - Flipside Vinyl Fanzine Volume 3! Yep it's our 21 band compilation. Check elsewhere for details.
#14 - Detox "We Don't Like You Either" LP The follow up to the debut LP, more punk rock alcoholic classics.
#15 - Bulimia Banquet "Eat Fats Die Young" LP The great debut LP from LA'S punk rock noise metal art damage blasters. This LP features the full color artwork of Joy and two sides full of digitally mastered sonic noise. This will definitely cause the kind of brain

damage you are looking for.

#16 - Instigators "Shockgun" This is the American license of this popular British punk bands new LP. Great, thoughtful songs.

VIDEO

Flipside Videos 1 thru 12 (except 4 & 6) are in stock an available. Get our catalog for complete discription.

CABLE

Sorry folks, the cable show videos are no longer for sale. There were a lot of reasons for

this, but I have the simple solution... be sure to tune in to your local cable station then you can see our videos and instead of having to buy it, you can tape it right off the air!! (PS: If you missed Gwar, be sure to check your local cable for the video we shot.)

Century Cable - LA, SM, Hollywood.

Simmons - Long Beach, Signal Hill.

Sammons - Glendale

United - Industry, Hacienda Heights

MCTV - Riverside, San Bernardino.

RODNEY ON THE ROQ TOP 20



Rodney and the Cramps and the last Flipside! ©-Tom Jamison

Rodney can be heard on KROQ 106.7 in L.A. from 8 to 12 PM on Saturday and 7 to 12 PM on Sunday nights. These are his top 20 requests!

1. Ministry "The Missing"
2. Bangles "Bell Jar"
3. Dinosaur Jr. "Freak Scene"
4. Redd Kross "Crazy Horses" (Melting Plot comp)
5. Wonderstuff "A Wish Away"
6. Bomb Party "Sugar Sugar"
7. Ramones "Merry Xmas (I Don't Want To Fight Tonight)"
8. Cramps - anything

9. Joan Jett and the Blackhearts "Can't Control Myself"
10. Back Street Girls "Walking Downtown"
11. Marsupials "Glam Revival"
12. Bullock Brothers "Harley David(son of a Bitch)"
13. Pandoras "Way Behind Me"
14. ALice Cooper "Under My Wheels" (CD)
15. Cynics "Yeah"
16. Birdland "Sugar Blood"/"Crystal"
17. Screaming Tribesmen "I've Got A Feeling"
18. Dead Milkmen "Punk Rock Girl"
19. Early Bangles 3 inch CD
20. Girl Trouble "Hot Monkey Love"

PRICES AND AD RATES

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FULL PAGE	7 1/4 x 10 inches	\$150.00
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1/6 PAGE	2 3/8 x 5 inches	\$25.00
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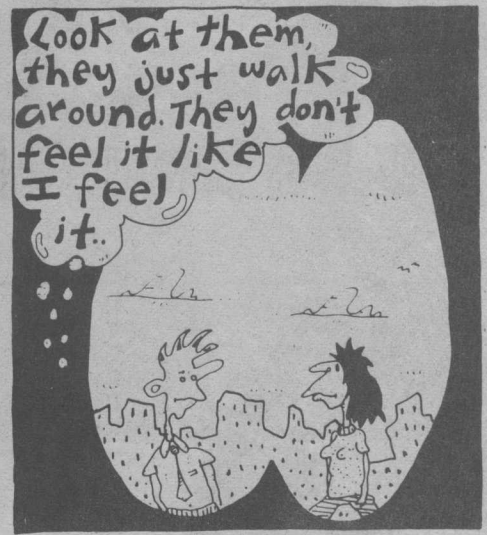
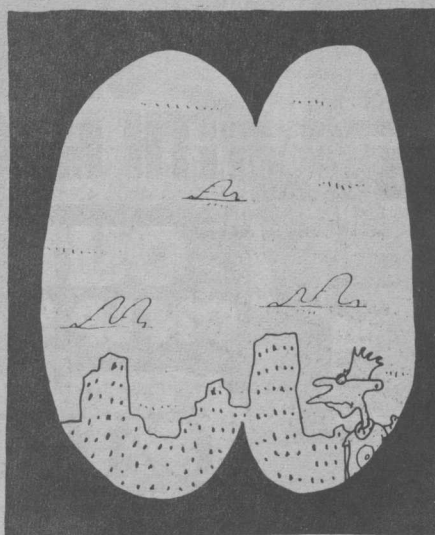
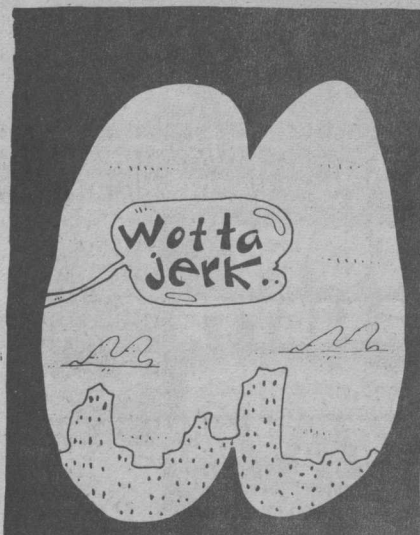
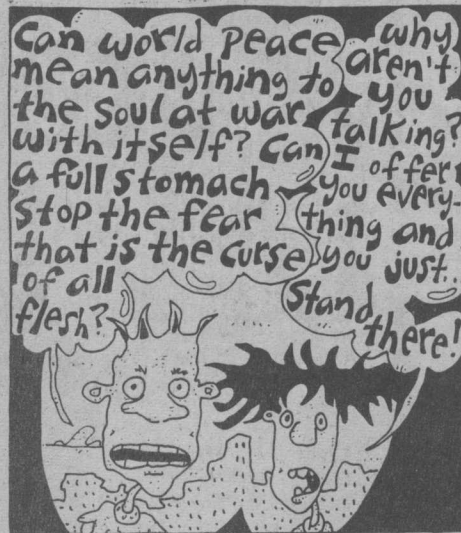
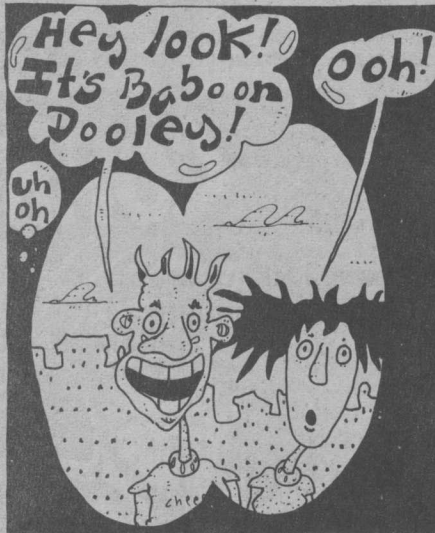
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VIDEOS...

- * A limited number of PAL tapes are available through Jettisoundz of England
- ** NTSC tapes for Japan are \$25.00

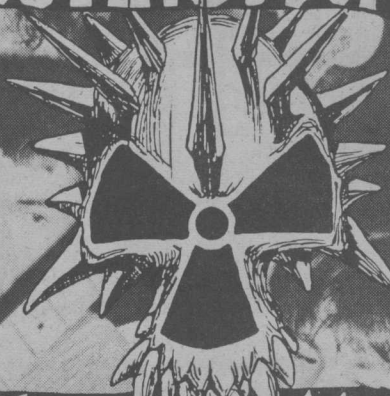
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Baboon Dooley : Looks out at Life From the Dark pits of his personal despair!



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THE BULLSHIT
THERE WAS**

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OF CONFORMITY

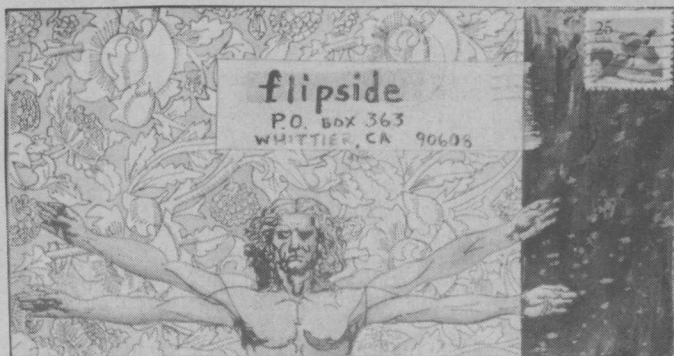
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L E T T E R S

REVOLUTIONARY NATIONALISM

Mightier than the trend of a marching army is the power of an idea whose time has come! -Victor Hugo

Dear Flipside,

I've been reading Flipside for many years now. Aside from it's obvious left-wing bias and hostility towards Nationalism and racialISM, I've found it to be very entertaining and even informative at times.

I feel that there has been a great misconception of what White NationalISM is all about. In this letter, I wish to clarify what true Revolutionary NationalISM is and is not.

Revolutionary NationalISM is the third way- the third position and it is the only viable alternative to communIST and capitalIST materialISM and slavery. We believe that communISM and capitalISM are really very similar ideologies and basically are two sides of the same coin. Both communISM and capitalISM are materialIST creeds motivated by the bankrupt philosophy of economic determinISM or in marxIST jargon- dialectical materialISM. Both philosophies seek economic power in the hands of a few individuals. In the case of the capitalISTS- a few big multinational corporations. In the case of the marxIST communISTS- a few privileged state bureaucrats. Both philosophies are bankrupt, they have failed. If an alternative to these twin horrors is not found soon than the world faces a very bleak future. The alternative is a form or synthesis of the better elements of capitalISM and socialISM called distributISM or sharISM. Under distributISM all businesses with over 100 cooperatives. This way the workers would have a direct say in running their own affairs and the corporate power structure would be turned into worker's cooperatives. This way the workers would have a direct say in running their own affairs and the corporate power structure would be destroyed. Under distributISM all sectors of the economy affecting national and military security would be nationalized, banks, energy companies, public utilities and defense-contractors. These sectors of the economy must be under the control of the people and not of a few big capitalIST corporations. Programs would also be instituted to create more family farms and small businesses. Under distributISM a real free enterprise must be distinguished from the monopoly capitalIST system we live under now.

We are also nationalISTS in that we love our people, our race. This does not mean that we harbor hatred of other groups of people. It does mean, however, that we put the interests of our people first. For those who wish to link nationalISM with JingoISM or Xenophobia. I say that nationalISM, like any other philosophy, can be abused and misused.

We are also racialISTS in a positive sense. We recognize the natural racial differences and inequality of mankind. We do not believe in the lie that "All men are created equal", as this violates every facet of reason and common sense. Take a look around, are all men really created equal? Racial differences also go much further than skin color as any honest person who has studied biology and anthropology knows. We are not motivated by hatred for alien races but are by love for our own people and wish to preserve our own unique culture, heritage, racial identity and way of life and we recognize the rights of other peoples' to do the same. We seek freedom and self determination for our people. Those who preach intergration and race-mixing preach death, because, whether they realize it or not, what they advocate will lead to the cultural, spiritual, and eventually biological destruction of our people. These people are our enemies and we will fight and oppose them all the way.

We reject multi-racialISM for many of the above reasons and also because it is unnatural and unhealthy. A true nation of people are racially, culturally, spiritually, and psychologically homogenous and share the same culture, world-view, and outlook on life. Multi-racial, multi-ethnic societies have always been unstable, and never last. America will not be an exception. Anyone who favors multi-racialISM

should take a serious look at what is going on today in Lebanon, Sri Lanka, India, Fiji, the Soviet Union and many other countries. A people can preserve it's culture, identity and way of life only in a culturally and racially homogenous society.

We believe in cooperating and working with nationalISTS of all races- black nationalISTS, Mexican, Oriental, Indian nationalISTS etc etc. Toward our common goals of freedom, racial separation and self-determination.

Revolutionary NationalISM is neither 'Right wing' or 'Left wing'. We see both Reagan conservatives and left-wing liberals and Marxists as being two factions of the same old order. We have absolutely nothing in common with political conservatISM as we feel no desire to conserve or preserve anything in Modern America other than the White race. We can thank the conservatives in particular for the third-world immigrant invasion of the western world. After all, what would these conservatives and liberals do without a constant cheap labor supply for their factories, and gardeners and maids for their personal use. We also believe in assuming power through legal, peaceful means of self-defense. We will defend ourselves from all enemies- whether they be Red Front Marxists or reactionary conservatives.

I hope my letter may prompt debate and response from all readers of Flipside and I welcome all correspondence on this subject.

-Sincerely, Colln McInnis, POBox 743, Reseda, Ca 91335

(I hope your letter will get some response too!!! [as I look down remembering my skin color is black, I mean red, gee, or is it green... I like purple, personally] A Native American that is not red or patriotic- HudleyISTISM! he he, left wing, right wing... I'm flying!! he he.)

GG ALLIN SPEAKS

This is a response to that 16 year old cunt who wrote that fucking stupid shit about me in the last issue. Who are you to even mention my fucking name, Bitch! What I do is not a joke or an act, you say. It's very real just as my life is very real and ugly. So back to your shiny fucking life and get off my ass or I'll rape yours. You're the kind of girl who needs to be violently raped then I could say it was just as act. Fuck your ass, Bitch. Believe it or not, I don't hate all girls like everyone thinks. Just the shiny, prissy, fake, fucking cocktease cunts in which the world seems filled with 90%. I like to stick my tongue and dick in cunts as well as young boys. But nobody will fuck me over. Just ask Thalia or whatever, to fuck her name is, from Live Skull. She tempted me at a gig and I fucking tackled her. Nobody has any idea as to who I really am. Ever since I signed to Homestead everyone has the idea that I'm a marketing object or something. Everyone is saying shit they know nothing about. I am not and never will be a marketing object. I'm just me and if you can't handle it then suck my ass. I've been doing this shit over ten years now and I'm still just as down & out as I was then. Maybe worse. There's too many fat fucking cocksuckers that don't even have the balls to hang out with me ripping me off now, Black And Blue Records being one. But let me tell you one thing cunt, I have been married, divorced, through abortions, pregnancies (with girls), drugs, alcohol and 6 parents who I fucking wish would all die. Maybe a couple did. Broken bones, hospitals, jails etc. etc. And you're going to tell me it's an act. Well, Little Cunt, you've got a lot to learn as does everybody else... including my record co. (Who I could give a shit about at this time). Fuck all of you, you'll never know or tame me. I'll admit that I have raped and beaten a few girls. But so fucking what, they deserved it. I've always been a loner in this life. But so will we all be in the ground. No one will hear you scratching.

-GG ALLIN, POBox 704, Oak lawn, ILL. 60454 (312)687-0941

TO ANYBODY LISTENING

In case anybody cares, August 1989 will be the 20th anniversary of the Woodstock Music Festival. Just the other day, I came up with a brilliant idea- how about a 1980's version of Woodstock this August of 1989! Of course, Jimi Hendrix, The Who and other "1960's" bands would be replaced by the 'new music', the radical out-spoken bands of this generation, and I'm sure the whole atmosphere and attitude would be different. But the format could be the same: three days of peace and love, with many different bands playing on a continual basis, and more important, people from all over the country (and hopefully the world) could gather and share ideas on how to change and better our world.

If anybody is interested, I think we should begin planning now. I'm going to run this letter in a number of fanzines and magazines, and by gauging the response, I should be able to tell if anybody really wants to attempt this thing. I have no idea where'd it be, although my home state of New Hampshire has plenty of huge fields and farms, so that could be a consideration.

Anybody interested? Well then, let's communicate!

Eric Sanford 30 Paul Ave, Nashua, NH 03060, or by phone 1-617-888-0736; after 5:00 p.m. EST please. Peace and love!

ED HALL



Albert

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THINK ABOUT THIS #1 Volume #1

One must be able to adapt to,
not conform...

Think about this #2 Volume #1

One should not hold on to the past in an attempt to relieve the past, contain the past in a glass jar, so to speak, so that one may observe and learn rather than regret and yearn. A change in emotion will bring a change in the lesson. And with each glance (into the jar) comes a new learned experience from within the same entire situation...

One must keep in mind, that he or she is not the only one person experiencing these trails however often or few they be-

The depth (cause and effect) consequences of these efforts, mistakes and achievements hold quite different meaning for each of us as individuals.

One must also be aware of the fact that he or she is not the only one person attempting to carve out a bearable (if not meaningful) existence on the surface of our earth and in the face of life itself.

Think about this: #3 Volume 1

Mere existence...

Conduct a test of your own emotional sense-ability. (By your self or with one close friend). Drop some LSD/while in the peak of your mental stimulation, approach a body of water, whether it be the gutter in front of your home or the lake in the mountains above your home. Contemplate the millions of organisms there.

What is their goal?

Mere existence...

The next day or evening return to the same place with your newly open mind.

Contemplate the people you have known, know, and have yet to know. Who were they, who are they... who are you?

We all have one goal that stands above the goals of individualism.

Mere existence... (survival)

Find the strength to see past the surface of individuals known to you and unknown to you...

The people you love, the people you dislike.

Are they like you? Are they not also weak

When they glance into the jar? Are they strong?

When they put it away? Will they return to it. in the next spell of doubt? I think so...

Attempt to see past the petty quarrels of life on the surface. Help yourself help others. They will not forget you, you will not forget you.

Your regrets are your weakness

They are the roots of your doubt.

Do not abandon your past, it is your handbook. Return to it when in doubt. Learn with your emotions.

I will attempt to do the same...

-Phil, 2924 EAVE R-12, Palmdale, Ca 93550

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FRIEND WHO UNDERSTANDS

To anyone who gives a shit, I have no idea why I'm writing this letter, maybe I'll feel better when I'm done. I'm so fucking sick of life and all the goddamn bullshit surrounding it! I am so confused, I have all the frenz I need and parents who care about me but I am in so much pain. I feel totally lonely. I am so stressed out all the time and I can't handle it anymore. People are so concerned with all their materialistic ideas and values that it's hard to find real people anymore. I was doin' pretty good until this past weekend when the band NOFX came out here and I met one of their roadies and I swear to God I never felt like I did for him, towards anyone else. It was so rad! We were inseparable the whole night, I finally had to hit the road back to California. Now, all these damn emotions are stirring up inside of me, I can't fucking handle this B.S. anymore, and we had a rad time partying all right. Why does this shit always happen to me? All I ever want is a Goddamn best friend who understands me and can help me get through all the hell in this world, and have a fucking great times w/too. Is that too much to ask for?!

- Smaula

(Yes, I think it is... the pain comes when we expect something from someone else and when we don't get what we want it brings pain and unfulfillment!! Hey who said life would be easy? Who said life would be unchanging? Who said it would not be ugly? Look at yourself.. you are your best friend and share that with others!!! And be thankful for the times when others share themselves with you. Try letting go of your expectations!! I am still trying to do this too... I feel lots of pain, but I don't feel as lonely anymore because I enjoy myself and my time and I do try to find time to share this with others... Peace and love... P.S.- Pain is just as much a part of life as pleasure!! -the HudleyPie)

SID FAN

Dear Flipside,

I'm writing this letter in concern about a letter that appeared in issue #57 called 'More Junkie Talk'. This guy repeatedly calls Sid Vicious a 'piece of shit' and related items! Just because he was a junkie! Well I got news for you, asshole, you're a useless piece of shit too. And are all drug users. But that's just for using drugs. They may be great people other than that, because Sid was the greatest fucking person who ever lived. And that was his only downfall. So next time you want to make an example use someone better! And oh, I liked very much what Shockwave had to say about Sid.

- Bill Addicted Sid fan until death.

(Bill- Forget the Thoreaus, Tolstoys and Leonardos, you have made me realize the error of my thoughts. Long live O mighty Sid. -Joy)

TOBERMAN HALL CLOSED

I just want to let people know why the Toberman closed down if everyone doesn't know, cuz it sucks that people complain about not having shows and then mess it up for everybody. I am speaking of the mini-riot incident at one Toberman show (the one that ended it all) in which Ill Repute played. First, we all heard that promoter that was putting it on just said that Ill Repute was playing for a crowd. But then, we heard that they really played! We also heard that they sounded like Bon Jovi. Ok, bands turn gay. Want money, get old. So what?? That doesn't mean that people or animals had to start throwing cans at the band. The hall was already on shaky grounds cuz of people insisting on bringing alcohol into the place. Well, a can hit the bass player of Ill Repute, he got pissed and jumped down and punched some guy, I guess. There you have it, a free for all brawl. Supposedly, the people at the Toberman lost their license and had to cancel all the shows. Well, they might be able to have matinee shows. But, the point is that there were some really good shows cancelled and the people putting them wasted time and money promoting and preparing for them. That sucks! Shows are hard enough to come by without idiots ruining them. Why couldn't these limited minds taken a moment to voice their opinions in a more convincing and constructive way? I guess if people did that, there wouldn't be any violence, eh?

- Signed, **Disappointed with the scene.**

(I just happened to be at that show and what can I say? Ill Repute sucked big time! The band (who played clean up act to the mighty Operation Ivy) had the nerve to open with a Led Zeppelin song, something most of the audience thought was a joke. But they continued, straight faced, into song after song of 70's rock schlock. The audience pelted the band with the garbage that they deserved, then, boo hoo, a can hit on of the stars! Like you said, he did hit a member of the audience, the audience retaliated and beat up the band. If it wasn't for the fact that the hall was closed (and it may have been anyway) after that incident, I'd say it was a good show. -Al)

SKINS ARE GOOD AND BAD

(We) Me and my twin sister, have a few things to say about people who hate ALL skinheads and we want to try to encourage people not to hate them, and kinda stop the bad reputation they have. Well, not all skinz are rude, inconsiderate, dicks or stubborn. Just like everybody has a reputation of some kind, I don't like to stereotype people. Everyone starts a fight once in your life or has been rude once in your life. I know this letter is not gonna change the way some of you feel about skinz, but it seems like everyone in this magazine who writes letters and mention skinz, they are complaining about them. When's the last time you've tried to sit down and talk to one or party with a few? I'm not trying to tell you to change your mind on how you feel about them cuz I know we can not make you change your mind because you will like who you like. But for you who hate all skinz because you have had a bad experience with 1 or 2 that doesn't mean all of them are mean. I personally think skinz are cool, I also get along with lots of other people, but it seems that skinz are always being put down. That's not fair! Personally we think there are not enough skinheads around, at least not real skinz! Or at least not around my neighborhood! It would be nice to see more of you skinz out there. We know almost every skin in our city and there's not that many around! And there's not 1 in our school. Well I hope some of you out there consider changing your feelings! By the way if any of you skinz out there agree with any part of this letter or live out here in California or close to us then call (818) 905-905-5348 Ask for the twins or mail to: Kay Twinz, 13900 Chandler Blvd., Van Nuys, Ca 91401. It would be nice to hear from you guys. Thanx, love, the twinz.

By the way, our last name is Kay in case you're gonna write!

(Twinz- I was at a show in Hollywood last week and some skinheads showed up. I did not see what exactly happened but I've heard conflicting reports; some blaming the skinheads, some blaming the people in the club for instigating it. All I know is that two people got stabbed, one person beat up



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and the door got ripped off its hinges. The descriptions of the armed assailants? Young, large, white, bald men in Doc Martin and suspenders. Sound familiar? If there are skinheads out there who want to be judged according to their individual character instead of their appearance, why the uniform? I expect to hear all sorts of rationalizations to this and I'll be sure to give these comments the attention they deserve. Joy.)

PUNKS AND SKINS UNITE

Flipside,

One thing that pisses me off is prejudiced motherfuckers. I'm from a small town where me and about 4 skaters are the only people who listen to hardcore. Every day I get shit for my clothes or boots. This is bullshit! I was into anarchy along time ago, until I realized after getting sent away again that it just didn't work. My life was so fucked up with drugs and shit that I didn't care. I got sent home (if that is what you want to call it) and nothing changed. So I cruised around to different places and what really pissed me off were 'dickheaded' skins. I've met cool ones. We listen (for the most part) to the same music and yet we are enemys! Why don't you prejudiced skins get your heads out of your asses and come back to earth. Like Agnostic Front said "Punks and Skins- united and strong" Come on, lets give it a try.

-Yours Truly, **Fucked over**

Punks not dead nor will it ever be!

(Hey, that reminds me... there was a time when punks and skins and metal people all hung out together!!! (Some unknown scenesters too) and we all had a good time!! around 78-80... before another new wave of kids came into this ever changing happening movement of youthful (and not so youthful) music and sometimes political, scene. It can happen again... I mean what's in a hair cut anyways? Hey, and when you dress different, geez, you just have to put up with the shit, I mean, after awhile you get used to the smell, understand my meaning?? -Hudley)

DEAR SHANE LETTER

I am writing in regard to a problem that I have heard muscians complain about before, but have never experienced first hand. The problem of having a writer dwell farther into a subject that they they have knowledge of the subject. The incident I am referring to was a review of Stickdog in the last issue of Flipside. You made a reference to my band (White Glove Test) biggest influence as being Savage Republic. That couldn't be any farther from the truth than 17 Pygmies being our main influence. I think music writers should stay close to the facts, leaving fiction writers speculations rights.

-Tony D.

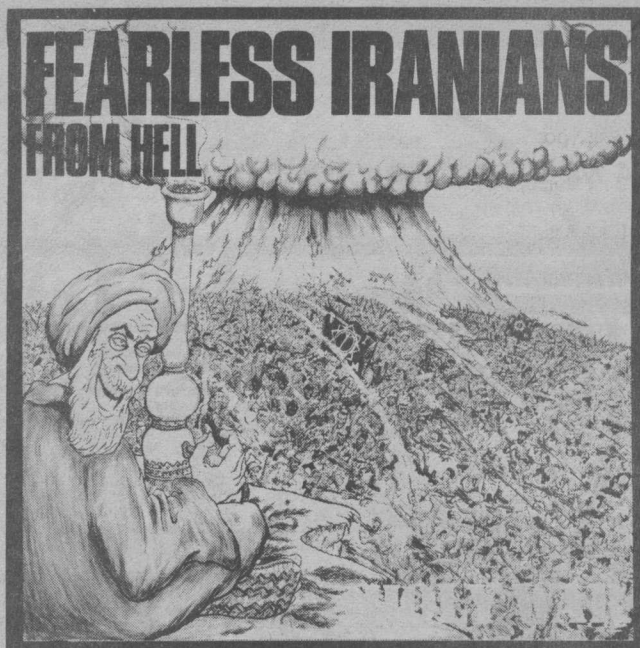
AMAZING !!

1988 is an amazing year! Really! For the past few years many bands have either lain dormant or disappeared altogether. No shows have played Los Angeles. No bands have released albums. Nothing and then suddenly, something happened. A month ago Stiff Little Fingers appeared in Los Angeles after five of six years. Where have they been? Don't they realize how many fans have waited patiently for their return, listening to hear Imflammable Material and hoping that their existence wasn't in vain? They appeared at the Variety Arts after five long years and played a couple of wild and intense shows. My friend described it perfectly. He said that it felt as if every person in the room felt the same way he did and were all there for the same reason he had been.

A few weeks ago Bad Religion released their latest album. I recommend this album to anyone who has not purchased a 'hardcore' album in a long time. This album rocks- not like any of their albums since "How Can Hell Be Any Worse?" BR has gone back to their old style- powerful, raw, and passionate, abandoning their 'Progressive' stages and going back to what they do best. Why now? Why in 1988?

Last week I read the L.A. Weekly and spied an ad for a show. I had to quickly sit down because I could not believe my eyes. Sham 69 is playing the John Anson Ford Theater with the Damned? Sham 69 to my knowledge, has never played LA. And after all of these years how could one exsept then to appear? I'm shocked, I'm relieved, I'm inspired. *(They did play in around '79 at the Whiskey-a-GoGo, I saw 'em they were great!! -Hudley)*

I also noticed an ad for a show at Devonshire Downs. You know the kind of show the LA Times used to call a 'Punk-a-thon' with four of the bands playing being the Circle Jerks, Bad Religion, Dickies, etc. It made me think of when punk shows were banned at Cal State Northridge's North Campus. My friends and I spent time in 1982 trying to find out why shows were banned there. We wrote letters to the editor of the school newspaper. We called the show producers (Goldenvoice) and asked them why there had been no problems at Denvonshire Downs and we knew it. Could we do something about it? No way all we could do was wait to see if shows would ever be booked there again. And here it is- 1988 and the shows begin... again.



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So I have decided to go to the Sham 69 show instead of the 'punk-a-thon' and that it is for reasons, you decide yourself. But I ask you once more, why are the bands resurrecting this year? Maybe the media hype has accumulated enough feet of dust on it. Perhaps some people are nauseated by this years presidential election- All I can say is that I'm glad the bands have returned and the shows continue. No one could have predicted that the scene would still be here in 1988. But I'm amazed it survived....

-Ericka

(Geez Ericka, where've you been? Bad Religion have been playing shows in L.A. (at least a couple a year) ever since they first started, the Damned are always doing reunion "pay the rent" tours, SLF have toured to L.A. twice... now what I really wanted to see in 1988 was a Buzzcocks reunion!!! Or how about another one of those 100 Flowers/Urinals "this is the last one ever" shows? Oh well, guess I'll have to wait till 1989.- Al)

BITCH/GRIP... ETC

Flipside,

I probably shouldn't be writing this because I think it's lame when people complain about stuff, but what the hell. I was reading your mag and I noticed a general attitude against this thing called 'Generic hardcore'. Now I really wish you wouldn't convey this attitude because well, isn't Flipside a hardcore magazine? I'm not trying to say that you should feature only hardcore, but why would you want to make hardcore look bad? I personally love 'generic hardcore' and I don't think that you did any good by creating another fucking category for bands to be placed in.

My next gripe is about the record reviews I noticed that Kirk would often say "I don't like most hardcore" during his reviews; he still reviews a lot of hardcore. Why not have somebody who likes hardcore review the hardcore albums? I don't want to hear some new wavers opinion about a thrash album! (Not to imply that Kirk is a new waver, but I'm trying to make an analogy). Or better yet, why not stop reviewing them? I'd feel a lot better if you'd just tell me what type of music an album is instead of saying 'This sucks' or 'This is cool'. That way, you give the band exposure instead of taking exposure away from them. How would you take it if you sent a hardcore album to Flipside only to have it reviewed by some guy who says, "I don't like hardcore so I thought this sucked."? Obviously he's not going to give a hardcore band a good review if he doesn't like hardcore!

My last bitch is about a response to one of the letters in #57, in which Hudley said "I personally don't read M.R.R, myself" I thought this was fucked because that gave me the impression that you see Maxy as competition. That tugs at my testicles because fanzines should be cooperating, no competing! I do a zine myself and I sure as hell don't compete with any other zine.

Well I hope you'll give some thought to what I say + remember, pointless criticism causes regression but constructive criticism is the root of progress. (in case you didn't notice, this letter is constructive criticism!)

- Eric Rasmussen, 28611 Bamfield, Agoura, Ca 91301

(Hi, Your view of what I said about MRR is wrong... I was just being honest. I don't read MRR... not because of competition, but because I have a hard enough time keeping up with my own zine!! And all my other interests.. it is like eating to big yummy pieces of cake... one is enough for me!! Otherwise, I get too full and you know... I have learned to protect my saturation level for my own mental health out of experience and a few years of trial and error. I mean I could make that extra effort and stress and get that 'A' but hey I would rather smell the roses along the way and get the B, C, or D... Al and I know Tim and Al does talk to him more than I. We are friends and all... I don't think we could keep up with MRR even if we tried (hey could that be a compliment to MRR... I think so) ...Being in the public's eye... everything I say gets turned around and around, so I thought I would let you know my feelings on this matter... Now for Kirk, I don't have a answer, The 'C'-scenester Hudley...tugs at your test icles?? that is a cute one!)

YOUR SCENE TOO

Dear Flipside,

This letter is meant for people who consider themselves in the scene in Mississippi, but I guess it also goes out to people in other places that we just as shitty as this piss-art place where I live.

GET OFF YOUR ASSES!!!

GET ACTIVE AND STAY ACTIVE!!!

If your scene isn't to hot, or if it is non-existent, get it together yourself; don't wait for Joe Blow the cool dude to do it- he has not more ability to do it than you. If you need help with it, talk to people, get them to help. Don't known anybody? Tough shit-start looking! Put up notices at the record store, the clubs, the guitar shop, whatever. Get contacts through the zines-yeah, some of the classified ads in Flipside may be dumb, but they serve a purpose if you know how to us them right.



Here we are again with the 1988 Poll - "The Only Election That Matters". Haa. Rules, yeah, we have 'em... 1. All bands or players have to have released current vinyl (reissues don't count) or have played live (that's in front of an audience not including parents) in 1988. 2. One person, one vote. 3. All ballots have to be postmarked before February 15, 1989. After that the ballots we get go in the circular file...

Well, folks, have fun, participate, Vote: It's your right, be more than a witness, yeah yeah yeah...

1. Best Band of 1988 _____
2. Best New Band of 1988 _____
3. Best Album of 1988 _____
4. Best Album Cover of 1988 _____
5. Best Live Band of 1988 _____
6. Best All-time Band _____
7. Worst Band of 1988 _____
8. Best Record Label _____
9. Best Publication (Flipside is not eligible) _____
10. The Ultimate Band:
 - A. Best Vocalist _____
 - B. Best Guitarist _____
 - C. Best Bassist _____
 - D. Best Drummer _____
11. Name this Ultimate Band _____
12. Role Model of the Year _____
13. Asshole of the Year _____
14. Favorite Dickies song _____
15. Issue # of your first Flipside _____
16. Age _____
17. Gender: male _____ female _____
18. Have you ever been arrested? _____
19. Do cats or dogs make better pets? _____
20. How long is your hair (inches)? _____
21. Does your scene suck? _____
22. Where was George? (In ten words or less) _____

Don't want to go through all the troubles? Oh, I'm sorry, I didn't mean to make you consider a four-letter word like work. You know, lazy is a four-letter word. So is dork, lazy dork pretty much describes you pea-brained assholes. Go watch TV or something, stop posing.

If you want to be part of a scene. Stop being a lazy dork and work for it! Got a pen? Good news for you, dude- "the pen is mightier than the sword" Write that letter to that punk you met at that show; write that song you've had floating around your brain for the last decade; write up that fanzine you think would be cool to introduce to everybody; make a flyer for the show you're organizing, a little ink goes a long way.

Got a little talent? Get an instrument (or a mike- what the fuck?) and play it. Practice! Get your own band up- if there's not enough people for what you want to do (say, a basic three- piece line-up) improvise! New ideas or NEW IDEAS! Everybody could use some new ideas- new blood, too! Your own original songs are the way to go, but if you want to do covers in your own original way and it makes you happy, then don't let anybody fuck with you about it- you're happy, so fuck them! (Incidentally, if you buy some drums and are worth your weight in sweat at them, move to Jackson or Hattiesburg- you'd be able to write your own ticket band wise. But don't be a dick about it.)

Do what you can to UNITE the people around you who feel the way you do, whether it's skaters, skins, punk, mods, rude boys/girls, beatnik's, three-headed zombies, people who don't really classify themselves at all, WHOEVER! The underground isn't a dress code, or an age or a color, or a nationality, or a gender, or a sexual pretence, or a political economic credo, or a religion- it's a social body.

And it should be, has to be united. Anti-social behavior and attitude is a lame cop out and a real winner of a way to be lonely, miserable little slug in the machinery who is misunderstood and fucked over by the closed-mined, and 'accepted' sects of society. It will and does- screw to hell the whole purpose of unity. It's a big problem here in Mississippi, if not else where- too many little cliques of people competing for the title of 'cooler-than-thou punks'. Some people want the world to stay the same- do you? Or would you like to make it better? Well, damn it, we have got to stop working against each other and start working with each other 'Punks and Skins (and whoever else) unite!' No better time than NOW.

Okay, okay, the planks in my soap box are beginning to break, so I'll stop off for now. Just support the scene however you can.

-Tommy Wright, 1703 Shady Lane Drive, Jackson, MS 39204

FROM THE OVAL OFFICE

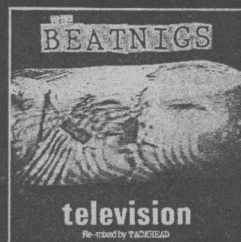
Well, I'd say this is the perfect time to write you assholes. After 8 years of Mommy, Meese and Casey constantly showing me copies of this shitty magazine and saying "Oh Ronnie, another anti-Reagan comment in Flipsdie! How awful!", it's time I told all of you little commie anti-American shits to FUCKOFF!!! All this time I've had to pretend I don't know about those derogatory remarks and continue to give Flipsdie the annual grant to keep it in print. Now I've got about two months left here so I can finally open my mouth. You dirty little baby murdering, commi/nigger/jew loving, anti-American, God hating, Kadafi-supporting, drug-taking, premarital sex-having, stealing, pro-gun-controlling, un, ummmm. uh, TWITS! You little twits! Of course, I get the last laugh 'cuz as soon as Bush enters the White House, we're gonna do this brain transplant thing, so actually I'll still be President, and Bush can go retire in Santa Barbara and fuck Mommy for the rest of his life. My policies will live on, so all you little Doo-Cock-Ass supporters put THAT in your marijuana cigarettes and smoke it!! What's so bad about me anyway? Didn't I help the economy? So I borrowed a little money and the deficit's a 20 digit number now! Your parents are livin' well, right? Y'know, my SDI Star Wars project was originally a plot wipe out Flipsdie headquarters and make it look like E.T. did it from outer space. Casey talked me out of it 'cuz the original three letters were FDI (Flipsdie Doom Initiative) and everyone kept getting it mixed up with the FBI, so... The thing that really pisses me off is the fact that I was a loyal Flipsdie reader before I took office. You all think I listen to classical music, or country or polka or whatever, and I do, but the Dickies are like my favorite band of all time, plus I got records by Devo and the Controllers, once I saw the Dils but I don't think they would like me. A few years ago Mommy brought me a album by this group called 'Reagan Youth' - I guess that was supposed to be a... a joke 'cuz the lyrics didn't sound like right-wing conservative stuff to me. I'm pretty sure they're commies.

Again, I just wanted to let you know that I've been listening to all you un-American subversive anarchists all these years and I'm not a bit surprized that we won the election, 'cuz you stupid druggies were probably to wacked out on dope to remember that you beloved card carrying member of the UCLA, er, that's the ACLU, needed to be VOTED FOR in order to win! You pathetic losers, you don't deserve to live in this great, awesome, bitchin' totally gnarly like radical country of ours. I DON'T CARE ABOUT YOU, FUCK YOU!!!!

Yours truly , Ronald Reagan President of The United States

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I LIKE IT ORNERY- TIM STEGALL

Yup, Hudley - Me, I sure will respond to young Ms. JKM's missive. And while I'm at it, I might as will address a few others issues stewin' in my disease- wracked brain. (I'm bed-ridden w/t fuckin' cold, probab'ly caused by complete exhaustion from my weekend w/the Honeymoon Killers in Austin. Ah, but you'll get all the gory details of that some other time.)

Anyhoo, it's nice t' know someone's out there readin' my stuff other'n record company publicists + the bands I interview/ review/ write about/ kneel before (whoops!) and if something I write sticks in one or two crawls sideways, good! This whole underground rock scene doomahickery's about due fer a good shaken'-up, so's we can excise lameassedness + get back on the track marked "vital" once again. Which means people're gonna get hurt in the process. Boo-fucking'-hoo.

So, why do I support that no-socially-redeeming- value- what- so-funkin' ever slimebucket G.G. Allin? 'cuz he makes some great, ornery Rock 'n Roll records! It's that simple. Unlike a lotta my colleagues, it ain't the Geege's grosser aspects that draw me to him. I do hafta admit, tho: I do admire his honesty + his outrageousness, 'cus we need a shot to that. Also, luv, he's for real. That's no act. The shit, blood, etc, that flies at every GG Gig is not theatrical substitutes, and he is as genuinely self-destructive as he claims to be. The man is the punk scene's dark side. And Hudley got something else right: The guy is damned funny. His take on sexism + obscenity is so over- the - top it's almost the ultimate parody of stupid macho '70's cock rock! But that's not why I dig him. Sexual perversion + self-mutilation don't turn me on. Loud, tuneless, snotty fuckin' punk rock does. Anyone with a yen for the Dead Boys, MC5, + New York Dolls oughta appreciate "Gimme Some Head" or even "Hanging Out With Jim" from his current 45. (Which pisses all over either of GG's two Homestead LP's. GG, if yer readin' this, hang onto the A.I.D.S. Brigade: They're the best band you've had yet.)

Which leads us to Matt Kelleher's letter. Thanks, Matt, I'm glad yer amused by my stuff. Yer letter amuses the fuck outta me, too! I don't see how anyone can grow tired of classic Rock 'N Roll like The Sex Pistols, Generation X, The Heartbreakers, DOA, or UK Subs. All that stuff's got everything thrash lacks: melody, balls, power, rhythm, actual songs. "Thrash music" is a contradiction in terms. It's the same grinding backing track, played at ridiculous speed, with poorly-written, cliché'd

(tho mostly socially-valid) lyrics shouted at the same tempo, so's ya have to use a lyric sheet. And any form of music where lyric sheets are mandatory can't be to worthwhile. The only way I could see classic punkrock getting tiresome would be if you had a steady diet of nothing but that.

Whatever: Thanx to all of you for expressing yr. opinions. That's what this whole shebang's all about: The free exchange of ideas. And if we all held the same ideas, this world's be about as boring + predictable as the next Social Reagan Injustice LP! If anyone wants to contact me, my address is below.

-Yerz Troolee, Tim Stegall 1025 E. 5th St., Alice, Tx 78332

P.S.- Yeah, I'm a fag, me 'n' Lee Ving, both! Kiss me! Better yet, grow up (Glad you wrote this letter... And I agree about thrash... it is sometimes great background music.. for the batteringskaters and slammers.. or maybe even Football-Jocks... but there are a few gems in that band crowd..-Hudley)

ASSHOLES WITH BANDANAS

Dear Flipside,

I haven't wrote to you in a long time but I feel that this is important enough for everyone who cares about the scene to know what is happening and to be aware of it when they see it. A friend and I went to see GBH at the Celebrity Theater in Anaheim. I had never been to the place and really didn't know what to expect. It seemed mostly cool until I saw a few so called "suicidal boys" roam into the place. At first I didn't think much about it until a few fights broke out in the lobby. A few suicidal boys thought that they would take on the whole crowd so a fight broke out and the security at the Celebrity got so worried that they called the police in and they almost shut down the whole show. But GBH did get to play and everything turned out okay. I guess what I'm trying to say is that there is a fine line between fun and senseless violence. I truly believe that these suicidal boys are there just for the violent aspect of the show. And what I saw there that night made me proud to be a PUNK, for once the punks stood up to these assholes and put them in their place.

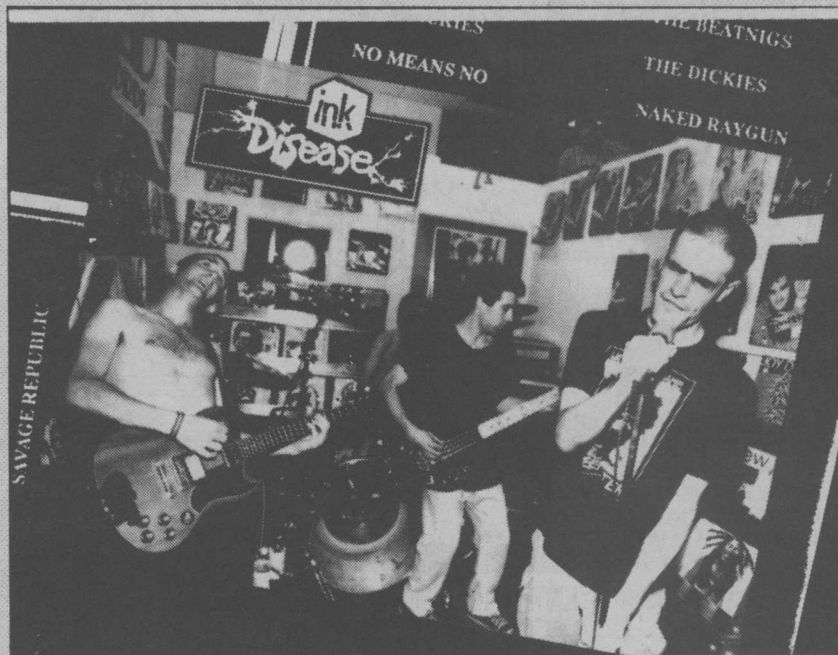
I thought that this gang punk scene was over ever since Suicidal Tendencies went speed metal. I am obviously wrong, I guess that there are a few more out there trying to hang on to something that is obviously not there anymore and are having a problem letting go. Well let's get real for a second and consider what is at stake, we punks have our scene and we're not about to let it fall back into a time when it was dominated by assholes with bandanas on their head claiming to be something that

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never was and never will be.

-Mike G.

(Thanx for sharing that info, I wonder was that the first or 2nd night with GBH? I was there at the first show and it seemed ok to me. The only problems I saw was between the bouncers and the kids in front of the stage. Now I was there contemplating who was wrong, the bouncers for pushing the kids off the stage and standing up in front of the band (they were doing their job... protecting the band) or the kids jumping on the stage, over and over again... to touch Collin/GBH and then proceed to jump into the audience... slamming and jumping and hurting them. I think that is real fucked. If the kids just would have gone wild and danced or slammed on the floor, all could see the show. So who is being selfish here?? And to tick me off, there was this big guy next to me, I was about the 2nd row down from the dance floor, he was bigger than any of the bouncers. He kept on yelling and calling the bouncers names... and giving the finger to 'em. Geeze, I kept on thinking what a jerk this guy is. He was doing it, to look like a 'Big tuff guy, cool'. He even got mad enough to walk down right in front of the stage to do something real Macho- and brave thing to the bouncers... get this, he threw a coke cup (or was it a beer) at a bouncer!! Geeze, what a jerk. If he was really that pissed, why didn't he confront the bouncer!!! And be honest about it.. GBH's Collin even asked the bouncers to cool down, and not be so rough with the kids... and they calmed down. But the kids took advantage of this, and attacked the stage... Tell me do you enjoy a bunch of Football jocks attacking the stage? They get rough!! Why can't they just dance move around! slam on the floor... in their own little circle and let the kids that want to dance or whatever do it (ya PoGo) Think about it.. that illusion you are fighting is yourself and your need to get on stage or touch the singer is real stupid. I mean I have touched Collin... but geeze.. he feels just like you and me. -Hudley)

(Just to add my two cents worth- When the police came in the second night, it wasn't because of gang violence or some fire marshall order- it was because two stage divers got hurt and were taken away in ambulances. Along with these paramedics came the police. Being backstage I could see that it was an embarrassing position Goldnevoice was in telling these folks (and insurance agents) just how these two kids got hurt. And having to say the token "it won't happen again" - as the police, paramedics and other suited conservative types peeked into the auditorium that must have looked like complete chaos to them. Fun is fun, but what do you want? Now who's to blame that the show was stopped? - Al)

WHAT EDGE?

Dear Flipside,

I'm writing because I'm sick and tired of hearing Straght Edge and non-Straight Edge people continuously put each other down. With all the fucked up shit going down out there, you'd think people could come up with more important topics to argue about. We've been stumbling over this issue too long. Let's move on. I'm Straight Edge by the way, if that matters for anything. I used to think it did. Now it's just a dirty word to some and to others it's an easy means of acceptance. Just like drinking and taking drugs.

Who's right, who's wrong
everybody's got a point of view
Straight Edge- no Edge

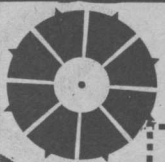
it's all the same, me and you
must be something more we could fight about
must be something more we could be fighting for
Animal Rights, Human Rights
we all just want to live our lives
Equal rights, Points of view who decides it me or you?
Living right, Living Wrong
I somehow feel it must be more
than a fashion statement, a set of rules.

Made up, by and for the fools
We must somehow decide our fate

what we eat up off our plates
what we put into our mouths
what we feed into our minds
what we do with our lives
how we treat our own kind.

We all must quit this silly game
this childish bickering and calling names
let's not lose sight of our goals
Dig down deep into our souls
Over look the differences
the petty faults that hinder us
Move on to more important things
So we can all fulfill our dreams.

-Brain - Boston MA



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RELIGION MANNEQUIN BEACH



COMPUTERS ARE NOT PUNK

This letter is for print. Isn't it ironic that last issue I write you a letter complimenting you on your classified ads section and how good it was last issue (#56) and this issue you leave out my ad because as Holly put it, someone lost a floppy disk. Now, all you dweebils who write in and bitch about punk every month listen up, because I'm going to tell you an "old" punk tenet. One old punk tenet at the beginning was that punks did not need or want certain items. Punks (when I use this term now, I mean punks who were there in '76) did not use typewriters, say, they handwrote. This was an ideological decision. Punks who put out zines were of course exempt (er, so that includes me, of course, now) although the early issues of Punk magazine were mostly handwritten. The idea was that punks simply didn't own, or didn't want to own, such things as color TVs, cars (except in California), and other things, going on in later years to include CD players, VCRs. This was a tenet, which means that if you buy a CD player, you might have to explain why you bought it. Also, punks did not own computers. Punks hated computers for obvious reasons (since most computers in '76 were mainframes and I'm sure no punk ever thought in '76 that he would own a computer. Flipside has a Commodore computer, and I suppose one can stick to the old tenet, and say they shouldn't have it (as I do!! bold heads or not), or be charitable and point out it is just a Commodore. But, the point is younger people and older people (actually I'm just trying to combine a punk scene letter with my usual issue yak yak about their poor classified ads) that if Flipside didn't have a computer, THEY WOULDN'T HAVE FUCKING LOST MY AD!!! So down with Commodore computers. I think they should return to typewriters. Flipside's possible excuse that the Commodore is the cheapest computer they could've bought doesn't hold water. It's still a computer and it still loses my ads and I say the hell with it. The thing is, Al and Holly, that I can't even ask a human if my ad is definitely in there, can I? I ask you and you say my ad is in there and then you lose the floppy disk and where the fuck is it? So I say either have goddam hard copy of every disk or go back to the typewriter. In future, when I submit ads, I better have Al find the floppy disk right there. Unless Flipside readers wanna take up a collection for a computer that has a hard disk? Then no lost floppies. If you flinched at the idea of Flipside having a hard disk, then you're a real punk. Like I said in my unpublished letter last issue, soon you'll be able to tell the trendyfucks from the real punks cuz the trendyfucks will have CDs and

the real punks will have records. Flipside mean well, I know, they're the best major zine publishers around, but they shouldn't fucking have computers, and if they want one and can justify it (justification below, no doubt) they should fucking learn how to use it.

Paul Mendelowitz Redwood City, CA.

(I've gotta answer this or Paul will just hit me up on the phone. To be honest, we lost more stuff with the typewriter!!! Seriously, all you zinesters out there (Paul included) know the story- you type up your stuff, then you run down to the nearest copy shop and reduce it- sometimes a couple times to the size or contrast right. Then you come home with all these pieces of paper and cut them into more pieces, then you paste them into some logical order being careful not to print duplicates (which we have done) or leave out big chunks (which we have done) or getting wax or glue on the wrong side so the type comes off (which we have done). It's even worst with interviews because the bits of paper get out of order (which we have done). It all boils down to not fucking up (which we have done)... - Al)

FIX NEGATIVES

I could sit here and bitch or be content with my opinions. Personally, I think all your readers know what's "wrong", maybe life would be a little easier today if you could feel happiness, peace, and equality a little more but as situations change we all have our thoughts and ideas. Dwell on the positive, fix negatives or contribute to your scene (those of you who whine). Don't curse those at school, work etc. who "don't understand" society had raised them in such a way its hard for them to understand. Don't condemn them, pity them. And any of you who want to write go ahead. I moved from O.C., CA to Oregon. What culture shock. Casper 4424 18th Ave. N.E. Keizer, Or 97303

TADS MAD

Hey Al,

I haven't dropped you guys a line in ages. Thanks for the Bulimia Banquet and Instigators L.P.s. I don't know why you sent them to me other than perhaps you thought that I was booking dates for both bands via Triple X. Bulimia did have a local date, but due to some poorly timed shoplifting, they didn't make it. A kid in K.C. was doing the show. I no longer will work with Triple X. We have had enough problems with big business bookers and their monopolistic manipulations (whew). I don't need an unscrupulous flatworm like Doug "Caron" Ciullo jerking me around. His most hilarious foible was the concept of a Minor Threat

LOOKOUT

P.O. BOX 1000
LAYTONVILLE, CA.
95454 U.S.A.



the thing that ate...

FLOYD

IS OUT NOW!

FLOYD IS A DOUBLE LP OF 34 FUCKIN' BANDS FROM THE LOVELY STATE OF CALIFORNIA, YES BEN, CALIFORNIA!

IT COMES EQUIPPED WITH A 24 PAGE BOOKLET!! IT COSTS THE SAME AS ONE LP WITH X'S ON ITS WRISTS!

"YOU WON'T SEE GOD, BUT YOU MIGHT SPOT THIS LABEL WILL NEVER BE ABE VIGODA."

A SUBSIDIARY OF ANY GODDAMNED CORPORATE BULLSHIT. Hee Hee Hee.

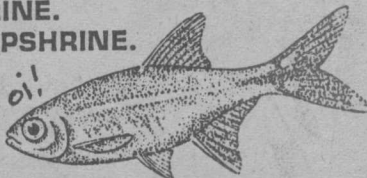
LP'S: LOOKOUTS, STIKKY.

7"ers: YEASTIE GIRLZ, SEWER TROUT, PLAID RETINA, OPERATION IVY, CORRUPTED MORALS, ISOCRACY, CRIMP SHRINE.

XL T SHIRTS: OPERATION IVY, CRIMP SHRINE.

ZINES: LOOKOUT #31 & #32

COMING IN JANUARY:
NEUROSIS 7"
OPERATION IVY LP?



BOOKING:
KAMALA
415 653 0447



NEUROSIS IS TOURING! JANUARY/FEBRUARY

	USA	CANADA, MEXICO, SEA	AIR EUROPE	AIR AUSTRALASIA
7"	2.50	3	5	6
LP	5	7	10	11
FLOYD	8	9	13	15
ZINE	1	1	2	3
Small	6.50	7.50	10	11

reunion tour, which an angry Ian denied. I liked the B.B. lp, but found the Instigators lacking the intensity that I expected and liked them for... Who the hell is this Tim Stegall clown, and why is he trying so hard to convince everyone that he's been punking it up since '76 and is therefore somehow gilded? Fuck that... I've got more '76-'79" than he does, nyaah, nyaah! We don't have time to concentrate on the past we are breaking new ground...can you feel it? I can....., there is an explosion around the corner, mark it. Now I just need to figure out a way to make money off it... Groovin' Tad.

AN INSTIGATOR RESPONSE

In May of 1988 a Mr. Doug Caron of Los Angeles claiming to be a top booking agent working for Triple X Enterprises 6715 Hollywood Blvd., #282, Hollywood, CA 90028, rang Instigator's record company, Positive Records asking if he could organize a full American tour for them, starting in September 1988. Upon inquiry he assured and persuaded them he could organize a full nationwide East to West tour with at least five shows a week also providing transport, tour management, accomadations, food and drink, and all backing equipment and facilities. On request he dispatched a proposed tour itinery of 50 dates starting on Friday 30th September 1988 on the East coast and ending in December 1988. He also added in his letter "can tell you that I am the 2nd biggest agent ranked in the U.S. and probably closing in on #1" and also "just a hard working hustling kid".

Positive Records immediately rang Instigators to tell them the good news and started re-arranging dates, recording sessions, visas, air tickets, press, t-shirts, stickers, posters, album releases and promotion to coincide with what was "a definite tour but was tough to put on paper because clubs go under all the time" (Doug Caron). With many calls in between where it was stated everything was OK, seven days before the tour started, Doug Caron rang and said he was not happy with promotion and would like to do the tour in March 1989!! Bombshell!!! He had just wiped out two and a half months of tour work! Asked why, he said he was "unhappy that the Instigators album "Shockgun" was not being promoted in the U.S.A. very well". The album is released through Flipside in the U.S. as an independent deal regardless of a tour and was never a prerequisite of doing Doug Caron's tour. A call to Flipside established that the album was and is easily available and was/is being effectively promoted. This was relayed to Doug Caron who then changed his mind and said he could

do a tour, but start from October 28th 1988 and everthing was cool. The next call made he had gone on tour and could NOT do the tour because it was too much for him! Then he decided that the people at Triple X could deal with it and it was OK. So the tour was ON! Jennifer from Triple X then started arranging dates then rang to give us air fare costs and to ask for money to pay for tickets. Ten hours later she was contacted for the A/C number and said that Doug had called her to tell her to cancel the tour AGAIN!!

These are the type of people the independent scene does not need. They clearly cannot organize or direct negotiations of a basic level with people who's only crime is to be unfortunate enough to pick up the telephone when they call. Avoid Doug Caron like the plague, he is not sound!

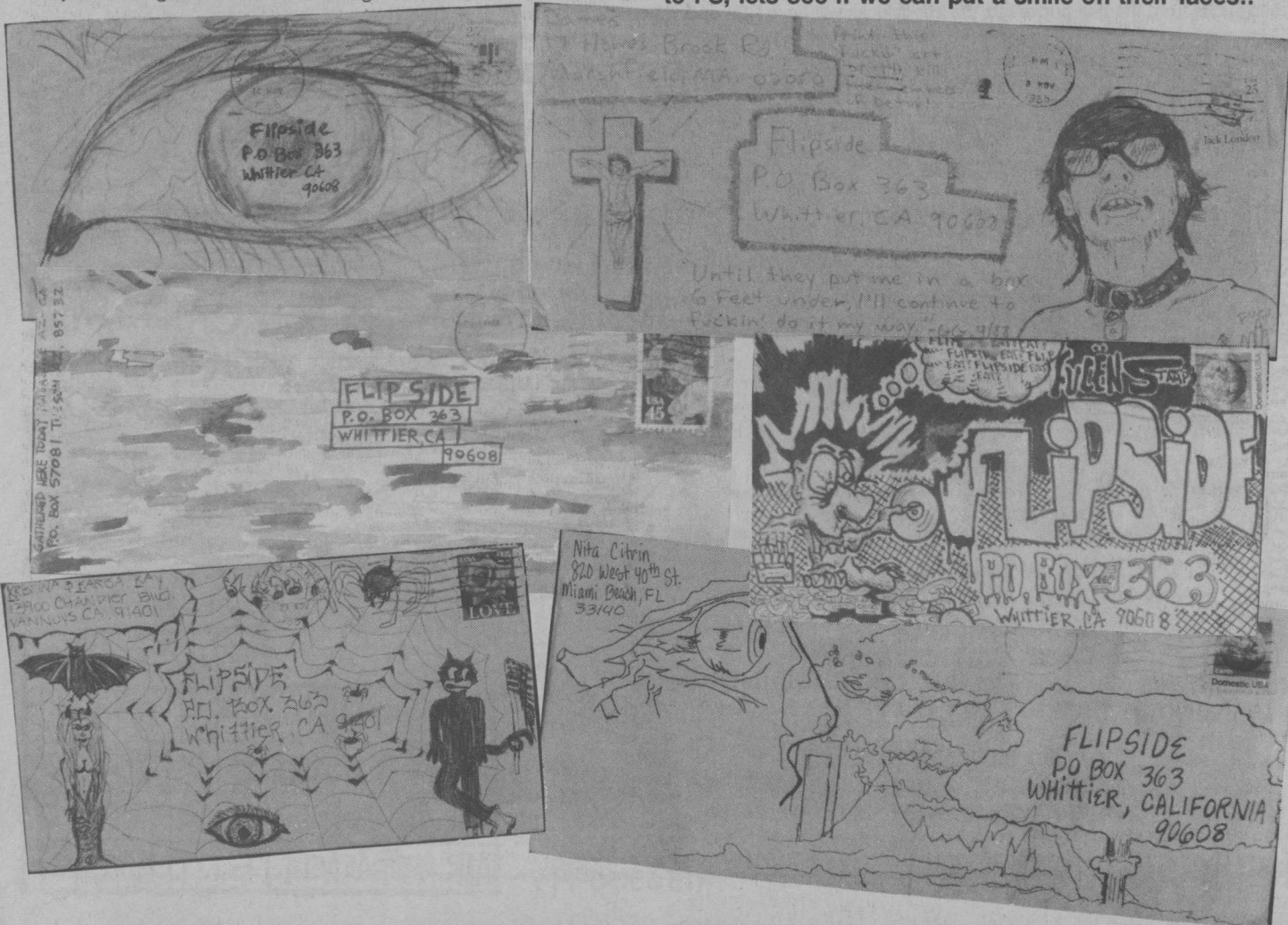
Instigators did not cancel or avoid any promotion or help of any kind to Doug Caron and are totally confused by the attitude of Doug Caron and Triple X in general who are under the inmpression that bands have nothing else to do but wait to play in America.

Beware of fools messing you around.

Chris - c/o Instigators.

(Being that Flipside records did release the Instigators LP here, I was right in the middle of this mess and can vouch for what Chris has to say. Doug phoned me himself to tell ME that the LP would not be out in the states 'till the middle of the month! I told him differently, I had already shipped them the first of the month (with a flyer of the Instigators complete U.S. tour in them, just in case you radio or zine people were wondering what's up). I think Doug's problem was that he was indeed over worked, and at the same time dropped everything (especially Instigators) when Sham 69 needed a tour manager. This was confirmed when I talked to Doug in person at a local club. He continued to boast about what a professional he was, but had no consolation for literally jerking me and the Instigators around. Needless to say the Instigators will not tour now until next year and in the mean time are taking legal action in this case. - Al)

You know, it must be really dull for all of the Post Office employees, looking at all the official looking junk mail everyday. And just think of all of those boring Christmas card envelopes they've been looking at! Yech! Well, think about them when you send mail to FS, lets see if we can put a smile on their faces!!



POEMS

ANUS

Anus hangs his coat on bedpost,
Then he sez, "Suzie..."
Suzies hands are shaking-she's a nervous wreck
"I can't hold out!" She cries and screeches
The red lights of an ambulance at an intersection
No more feelings of shame
She rises gathers confidence and spits out
Tasteless idiotic ideas
"What are you people about?"
She whispers, half-crazed-she-remembers-anus,
Stroking her thighs and speaking in tonques
And speaking slowly
With your dick wrapped around the bedpost
She laughs whips you and even then
You don't see the point
Of letting yourself be exploited like that
Suzies on the rag again
Suzies on the bedpost
Playing with a plastic bag
And your dick in her black leather jacket
"Anus", she recites, "What is all this shit about?"
"A funny grab-ass-poem
Written by some tight dingleberry of an astrologer,
Who I met on the street one day...
But I don't think he remembers it"
-Bob Z.

NO I DON'T BELIEVE IT

Preach oh teach oh sing to me
about a world in your head
a Fad in your pocket your leg
your shoe
A colored peace a flowered love
a little jig you prance in the clouds
come down to see you see not joy
not care but loneliness and despair.
Peace you say but this no way
is here nor there nor around
the corner
Perhaps not annihilation not depression
in yourself,
but can you live inside your veins
afraid to poke, afraid to fear and
shed a tear that you
felt surface but bonded under skin.
Confusion in others but you do not hear
for all is free and easy through
your mask.
Fine, it's a nice thought but not
a fashion nor present condition nor
future event.
Just a dream- and like most,
it is just a dream.
-K- Shanti

UNTITLED

The rising vomit in my throat
finally spills out
to fill the
small burnt holes that
mark your creamy white
flesh
my cigarette smouldered your
perfection
and then I desired your
putrescence to fill me
and your sticky sweetness to
cover me
yet when I reached for
your hand
sharp razor blades sunk
into my skin
and my twisted innards
fell from my being
into your gaping mouth
and you swallowed me whole
I swam through your
body feeling, experiencing, devouring
every curve and crevice
and a warped burning sensation
caused me to disintegrate
into your wretched person
trapping me forever in
a cage of pleasant disgust.
-Jacqueline Faelteux

124 POK PRUCKS

"I hate you. I hate you. For giving me all
your pain." The words formed a revolving echo
which
spun back and forth at various speeds
until
He heard a key drop.
"Awaken dead soldier. Thou hast broken
me with
your second of silence."

He perched his head lazily upon his left
palm and watched his motionless
turntable; indicator
light still glowing a shadowy red.
She understood. He hadn't heard St.
Question
Mark's (Saint's) noon chime last Sunday.
He felt ill.
"I told you to sweep these uneaten
cracker fragments under the rug, Vinny.
We
don't want to watch, the cockroaches eat!"
He replied to her shrill tone under his
breath.
"Heh-- yeah, as if they really cared."
Vinny laughed knowingly.
"Heh-- as long as I look in the
mirror I can laugh last forever
A TWIST TIE END.
-Karl Ikola

WHAT EVER HAPPENED TO...

I woke up this morning
somehow thinking about her
wild, wispy hair
strong veiny jaw
We used to play Dog
and Horse
In her house on Northwest highway
Vague memory of
sooty kitchen
and stench...
She had a cat named Reefer
Who used to eat
it's own shit
We were in fifth grade
I didn't even know
What reefer was...
-Lainie 1/25/88

UNTITLED

A light- the dream of blue seagulls ravens
in their fury flight
circle and caw circle and caw (listen and
dig) listen and dig-
premeditated? But what else can you
see? They ask me where I
have been but my mind won't let my lips
answer my whole body
speaks of the torture the triumph the
tremors of the earth waken
the child with a start as picture crash on
the floor splintering
glass the picture of his mother the
picture...
-Lainie 1/17/88

AN EMPTY PIG

That words dream
makes a poem
an empty pig
collects magic
makes life glorious
makes silence sleep
gives rough tongue
music to quilt
open-staired
and forge woofs
for the republic
of garnet, peridot
wind-woven, lightly.
-Edward Mycue

THE DROWNING

A gentle tear runs down her face
Slowly glowing on her pale skin
Her flesh glistening in the soft white light
Of the flame
Then another and still another building
speed
As they travel their salty paths
Faster and faster they flow until a raging
River streams down her body
Filling the walls of her life
Gasping for air, she struggles for breath,
And drowns.
To live on only in the shadow of dreams.
-Steve

UNUSED DOOR

All this searching
and I'm as empty as before.
Where is that door to my deep light core?
A layer of crust,
dusted over reality.
Outward time,
pain, lost, no rhymes.
I look at him as he looks at me,
and realize he doesn't acknowledge my
eternity,
or my faith.
He sees only this ugly face,
imperfect, changing with age.
Ice around me that dusty reality,
forces me to my faithful warm core.
I'm empty until,
I drink that 'bliss',
and find the door,
to the deep light core.
Oh I feel so sickly poor,
he only knows this unused door.
I sadly move to the other room,
lie on the bed,
hoping to be dead,
but alas, I'm always here.
Dirty crust, la human,
coping with external amusement.. to ease
the pain.
Day after day,

but sadly half dead,
wanting to find the deep light core!
Only this and nothing more.
-Hudley May/88

"THREE FACES"

The grief of a lost soul
wrenching terrors from eyes black
without hope.
A face drawn and pale, for now a love has
had to pay the toll.
The Apple of Adam takes it's course.
Incessantly she bawls over the
inevitable.
Face ruddy and wrought with remorse.
A face crooked breaks into a smile;
for this one has known all the while!
Laughs with pleasure, eyes afire.
Now another is dead, victim of his guile.
-carl francis disalvo 10/88

MAD SOCIETY

Would I rather die
Than remain here in the
earth continuum. ----
Will I travel beyond
the revolving, vomitouse
colidiascope of man made
refuse? ----
Are there/ ---- Could there
Be/ ---- Any thrusly sanitary
Answers to the questions
That we all, at one time or another,
Seek to find/
Why... Why, Dammit, Why/
-Philip H. Lord (for my friend, Vincent)

IMMEDIATE LANDS

Other springs, landscape, September,
near
nature, dawn, gone, barn brought-down
haycock forked-over, reeking, weeping
unhealing, only the throat dry then
life in hammer-cycles fails outward in a
tilt of sleep, flute-toned, endless
and I reck, burnished, roan now swollen
I truckle, trustless tzigane, and I
wander in submarine confusion terninal.
-Edward Mycue

THE CONFORMITY TUMOR

(For George Bush, ournext Fuhrer)
now that newspapers tatoo my brain
with cartoons that pass for truth
each new day brings tales of suicide, panic
and war
carefully calculated to indite more fear in
the masses
and paralyze free thinking with great
flourished and flashes
of idiocy on tv sets in waves beamed into
every home
to status seeking peer groups and bible
thumping intimidation squads
growing like cancers with no cure in sight-
for crowds of
military madmen wearing nuclear chips on
their shoulders
and dying for a fight
these people run for president and win
my head spins when i contemplate the
magnitude
of this mass stupor the conformity tumor
rattling around in each brain
blocking the borderlines of pleasure and
pain which
we no longer can cross without proper ID
i speak
of doubletalking bureaucrats who lay
with whores
then get up in the morning and lay down
the law
elected by the ignorant scumfucking
suburban homeowners
moralistic school principals spreading
practical blindness
my friends, how difficult it has all become
to feel the fresh air in my face again.
-Bob Z.

"O DO"

Do you hear voices
from inside your head?
Voices,
screaming!
Voices,
screetching!
Are the voices silent?
Do you feel pain
inside your head?
Pain,
throbbing!
Pain
thrusting!
And the pain never stops.
Do you see visions
from inside of your head?
Visions,
haunting!
Visions,
hellish!
And the visions become reality...

...I do.
-carl francis disalvo 9/88

ONWARD CHRISTIAN VULTURES

onward christian vultures!
tell your local soldier of fortune
community organizer

of any suspicious looking AIDS-infected
sluts
or simply alert the George Bush Hitler
Youth Sanitation Team
which has taken over your neighborhood
with gunbuts and nightsticks in the name
of cleaning up
america will not hesitate to forcibly
relocate
poets and other self-described "counter-
cultural" types
by mandate of president bush
we will put them in a brand new
concentration camp
and if their ID cards have not been
stamped
their personalities will be re-vamped
deep in the nevada desert computer
operating goons investigate
your allegiance to the state
who is that?
the police riding overhead in anti-gravity
sleds
onward christian vultures!
stand up strong and proud
report suspicious characters to the
community superintendent!
FBI surveillance devices can only do so
much!
wiretapping is not enough
and spying through windows with infra red
telescopes
is only the beginning
save our shopping malls
eavesdrop on your neighbor's phone calls --

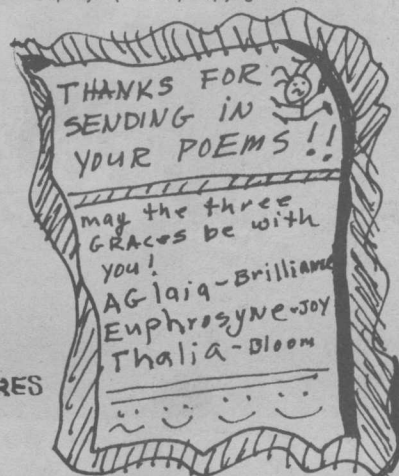
onward christian vultures!
-Rip Washington 10/7/88

THE BLOOD OF THE ROSE

(TO. G. R.)
Beautiful one on sweetest night; soft lips
form kisses,
but first, birth screams.
Words flowing like wine from whispering
well; brown arms
enfolding; remembered dream.
The past is my memory, and future days are
but suns in
skies grown clouded.
Your laughter is an echo; a breeze within a
breeze; my
heart is heavy and enshrouded.
Forgive me, older one, I mean not to
disappoint; happy
thoughts turned tragic by one, bereaved.
But your million-shifting deaths by love, are
tragedies
I am left to grieve.
And so, I mourn in solitude, petals wilting
on vines;
Shadow envelopes hollow room.
By candlelight and darkening night, the
blood of the
rose whispers my imminent doom.
-Spanyer (LaMina) Copyright- 1987

BROTHER

Farewell, but not forever.
For the petals blow still, stirring dreams
within the chained tunnel of the wind.
And, within a cold and lonesome heart;
beating silently.
Forgotten thou will never be; no, never.
For the wound heals not; bleeds freely.
It breathes; it remembers; it sighs.
A single tear that is an ocean; a womb; a
universe.
It dreams and flies with weary wings; the
gossamer of
unknown beauty.
The wings of ageless tomorrows.
Farewell, but not forever; for I await you,
half of my heart.
Arms open; soul extended; eager to gather
and greet.
To fill the darkness with a love so true; to
fill the
blackened void.
And know the peace of a starry night.
-Spanyer (LaMina) Copyright-1987



MISSION OF BURMA

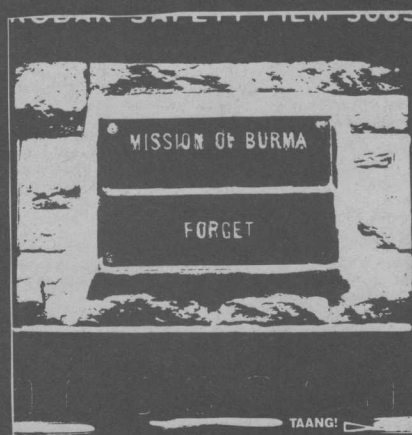


MISSION OF BURMA



CD / CASSETTE / EP TAANG! #20
5 SONG EP / 10 SONG CASS / 10 SONG CD.

TAANG!
RECORDS



CD / CASSETTE / LP.... TAANG! #24
12 SONGS NEVER BEFORE RELEASED.

P.O. BOX 51 AUBURNDALE, MA 02166 (617) 965-5673

Acrimony #3, \$1.00 XM
5513 S. Sunnyland #2
Oklahoma City OK 73135
Interviews with Underdog, False
Prophets, Two Doors Down etc

Action Time #6, \$1, PMMC
15854 Montview Dr.
Dumfries VA 22026
Enthusiastic zine featuring Fugazi,
Ignition, Dinosaur Jr., MFD, reviews,
photos and etc...

AHCDD #12, \$4.00, XL
277 Jeter St.
Redwood City CA 94062
Paul out does himself with a big thick
issue full of thoughtful (and negative)
stuff. Reviews, letters, reprints, etc...

Amarillo Advocate V2, #5, \$1, NPM
HCR 2 Box 25
Panhandle TX 79068
Alternative activist newspaper of the
Peace Farm in Texas. No music reviews.

As Is #21, \$1 XM
POB 60254
Oklahoma City OK 73154
Includes an incredibly large interview
with the Fixtures and etc...

Attitude of Contradiction #7, \$1.00
PM
P.O.B. 187
N. Hollywood CA 91603
Lots to say with a leftist slant,
interviews with Geko and Fixtures also
poetry, reviews, commentary...

Baby Sue V2, #1, \$1.50 PM
POB 1111
Decatur GA 30031
Neat and tidy zine of interesting comics,
poetry and stories.

Bad Newz #10, \$2.25 PLMC
125 E. 32nd St. #300
New York NY 10010
Rebellious punk zine with lots of good
reading: Bloodsuckers From Outer
Space, Fixtures, Victims Family, news,
reviews and all that.

Bang! #18, \$1.00, PM
77 Newbern
Medford MA 02155
Features: Sugar Cubes, Legal Weapon,
Wild Stores, Bags, Love Dolls, Savage
Republic etc. Hard rockin' heaven.

Before The Fall #6, \$1.25 XM
2605 Cranberry Cir.
Harrisburg PA 17110
Spunky little zine with Soutside bing sick,
COC, Amenities, Short Dogs and letters
from trendy girls and guys.

Blitz #22, \$1.75, NPM
478 W. Hamilton Ave. Suite #164
Campbell, CA 95008
Articles on Gypsy Queen, Naomi
Eisenberg, Sinister Sisters of Satan,
Judy Dugacz and other good reading.

Blast #4, \$5.00 XM
10007 Manzanita
Alta Loma CA 91701
Lots of skating and Jello Biafra.

Blow Up #1, \$, PS
POB 91716
Long Beach CA 90809
A little more mainstream than Contrast,
features Hunter/Ronson band, Lyres,
Scaracrows...

Bone Dance #3, \$5.00, PM
630 Stoddard St.
East Lansing MI 48823
Intense graphics: Firehose, Chadborn,
Soutside, Bonehead reviews etc...

Buzz #36, \$, NPMC
POB 3111
Albany NY 12203
Written offshoot of Real George's
Backroom, cable show. Includes Buzz on
location, live performance reviews,
Siouxie, Billy Bragg etc....

Cramped and Wet #3, \$1.00 XM
3015 Virginia
Sioux City IA 51104
Offbeat articles, stories reviews

Dead Milkmen Newsletter #, \$, XM
POB 58152
Philadelphia PA 19102
This is the official voice of the Dead
Milkmen, a great info newsletter.

Disturbing Realizations. 3, ? XM
POB 6188

Fullerton CA 92634
Good, but short peace punk type zine.

Euthanasia SE V#1, \$2.50 PM
12 Ulita St.
Lexington MA 02173
This issue is nothing by the artwork of
Vince Rancid (MDC, Toxik Shock,
Starvation Army etc...), great stuff.

Factsheet Five #28, \$2.00, NPLMC
2 Arizona St.
Rensselaer NY 12144
Mike Gunderloy's (now neatly typeset!)
amazing zine reviews every publication
imaginable, with music reviews too!

File 13 #2, \$, XM
115 Wedgewood Circle
Easton NJ 07724
Record review and interesting articles on
off beat bands (Stripminers, Ron
Lessard etc) in this neat and concise
journal.

Forced Exposure #14, \$3.00 GLMC
P.O.B. 1611
Waltham MA 02254
Robert Williams, Spacemen 3, Henry
Kaiser, Marie Hoy and Ollie Olsen and if
that ain't 'nuff, 50 pgs. of rec'd reviews.

Forget The Alamo #3, \$1 XM
4004 John Lynde Rd.
Des Moines IN 50312
Sloppy type punk record reviews and
commentary.

Four Five One #4, ? PLMC
POB 25426
Seattle WA 98125
This is one large poster size fold out
zine thing with articles (Feminism as
Facism, interviews (Kathy Acker), etc.

From Protest To Resistance #1, \$, XL
POB 6188
Fullerton CA 92634
Photos and ramblings by local political
punk activists.

Gajob #1, \$, XM
POB 3201
Salt Lake City UT 84110
Tiny fine laser print gives you Theater
of Ice, Arbitrator, Da Neighbors, news,
reviews and more.

Gathered here Today #4, ? XM
POB 57081
Tucson AZ 85732
Fresh ideas in this intelligent zine like an
excerpts pages, plus interviews with Pat
Ruthensmeier, Soul Side, All etc...

Glitch News Vol 4 9, \$, PM
P.O.B. 4429
Austin TX 78765
Austin's only all music magazine
presents Stevie Ray Vaughn, Alien
Project, reviews and news.

Goldmine V14, #23 \$1.95 LTBMC
700 E. State St.
Iola WI 54990
This is the absolute must for the
record collector.

Ground Zero #2, \$1.00 XM
634 Rickert Rd.
Sellersville PA 18960
Miracle Legion, stories, reviews etc...

Hoopa #1, ? XM
2870 Golf Circle
Emmou PA 18049
Great first issue, featuring Uniform
Choice, Crucial Youth, Beyond, Am.
Standard, Forthright, lyrics and reviews.

14MI #9, \$1.50, XM
7 Glen Clair Dr.
Trenton NJ 08618
Lotsa good scene coverage as well as a
Rapement interview & poster of Cru. Yul!

Jam Rag Fall 88, \$, PM
POB 20076
Ferndale MI 48220
This issue is a musicians directory- 800
bands, bars and music stores etc...

Jersey Beat #35, \$1.50, PM
418 Gregory Av.
Weehawken NJ 07087
The long awaited next issue with Ed
Geins Car, Dog Tired, Blue Hotel etc

Lady Slipper Catalog 1989 ? NPLMC
POB 3130
Durham NC 27705
Catalog and resource guide for
alternative records, tapes, CD's, videos,
books all by women.

Living Free #46, \$150, XS
Box 29 Hiller Branch
Buffalo NY 14223
Aids and the male heterosexual, Five
Acres and Independence, letters, news
and living free information.

Lookout #32, \$1, NPM
P.O.B. 1000
Laytonville CA 95454
Larry Livermores rag presents a lot of
social issues, and usually some music
shit, but this time LI is burnt and just
reviews a few zines.

Maximum Rackroll #66, \$2, NPL
POB 288
Berkeley CA 94701
Max is the max: features news,
reviews, interviews, zines, movies,
classifieds, current events, scene
reports etc...

Minneapolis Alt. Scene #5, \$1, XL
5245 James Ave. S.
Mpls. MN 55419
HC zine featuring Government Issue,
Labido Boyz, news, opinions and etc...

Motobot #3, \$2.00, PLMC
P.O. Box 7944
Ann Arbor MI 48107
Well done comics and music zine, this
one featuring Mudhoney (by Barry
Necros no less), Halo of Flies, R.
Williams.

Murder Can Be Fun #9/10, \$1.00, XS
P.O.B. 640111
San Francisco CA 94109
Karen Carpenter issue - she's skinny,
she's sexy, she's dead!

No Idea #6, \$2.50, PNPF
3925 SW 3rd. Ave.
Gainesville FL 32607
Includes free Doldrums 7 inch and lots
of good interviews with Op Iv, Naked
Raygun, Swans, No Fraud etc... Clear
lazer type and punk layouts.

No Room For Art #3, \$, XS
1000 El Embarcadero #E
Isla Vista CA 93117
Local news and commentary, includes
OC summer 88 and Clawhammer piece.

Noise Noise Noise #2, \$1.00, XM
POB 461
Bellflower CA 90706
Interviews with KSR, Mas Appeal,
Feedtime, comix, commentary...

Nothing But Record Review #5,
\$2.50, XM
POB 137 Prince St. Sta.
New York NY 10012
Mykel Board's zine of 'almost' all record
reviews, some letters and other stuff
have kept in, next what will he have,
scene reports!

Offense #83, \$, NLS
POB 12614
Columbus OH 43212
Tons of reading (even five line to
review both of the latest Flip releases).
Required reading even if T.K. is a
stinker.

Option Magazine #23, \$3.00, GLMC
2345 Westwood Blvd. #2
L.A. CA 90064
Michelle Shocked, The Church, Colin
Newman, Pere Ubu and all kinds of
college type stuff.

Pleasure That Abideth Fall 88, ? XM
11940 Woodbridge
N. Hollywood CA 91604
A mag that addresses womens issues,
features a Sylvia interview and uses
uniquely psychodelic hand writing.

Positive Influence #1, \$1.25 XM
1031 Santa Cruz
San Pedro CA 90731
Positive SE zine featuring Firehose,
Insted, United We Stand, Against! the
Wall, reviews etc.

Punchline #2, ? TBM
POB 11458
San Francisco CA 11458
Larger, well printed tabloid featuring
great big, thought provoking graphics.

Punk Globe #, \$1.50, PLI
734 Bush St. Ste. 36
S.F. CA 94108
Gingers 10 year anniversary comes
with free Up Time! Interviews with
Judd Nelson by Bebe Buell & Wayne
Hussey.

Rad #43, \$5.00, XM
POBox 867
Morro Bay CA 93442
Radical rad- this socially aware mag
has lots to say about lots. Features DJ
Lebowitz, lots of local news & contacts.

Ragman #11, \$1.00 XM
1015 Wentworth
Green Bay WI 54304
News, reviews, commentary, All, Naked
Raygun, Bharg Revival etc...

Random Writings #22, \$, XS
Box 29 Hiller Branch
Buffalo NY 14223
Published whenever five pages are
completed. This ish includes Defense of
Land Ownership by Bob Black, etc...

Reflex Magazine #7, \$2.50, GLMCF
120 E. 32nd St. Suite 407
New York NY 10016
Coteau Twins, MOD, Gary Panter,
Information Society reviews etc...

Rock and Roll Quarterly V1 #3, ?
TMMC
842 Broadway
New York NY 10003
Village Voice mag that features mostly
commercial stuff by with emphasis on
indies at times.

Rocket #109, \$12/yr TMMC
2028 5th Ave.
Seattle WA 98121
Pro tabloid covering entertainment,
doing an especially good job with music,
and a lot of underground stuff.

See Hear #8, \$1.00 PM
59 E. 7th St.
New York City NY 10003
See Hear is a music mag and book
store, this is their catalog full of good
fanzine listings and descriptions.

Shark Fetish #2, \$7.5 XM
POB 782
Venice CA 90291
Yes, there are sharks infesting these
pages, and also 'The Cave' a short
story by Ray Maloney.

Skate Edge #4, .75, XM
9862 Pinewood Ave.
Englewood CO 80111
Neatly done skate and punk zine
featuring Fugazi, Youth of Today, Free
Will and Underdog and etc...

Smell of Dead Fish #15, \$5.00 XM
1906 N. Spring St.
Pensacola FL 32501
New thicker ish with lots more to read:
Short Dogs, Rights of the Accused,
Youth of Today, n' other shit.

Sound Choice #10, \$2.50, LMC
POB 1251
Ojai CA 93023
It's about time this issue came out! Lots
of info on indy music in this mag, the
tool for the Audio Evolution Network.

Sounds of Suburbia #3, .75, XM
POB 7421
Wilton CT 06897
Interviews, reviews, news and & auction

Splatter Effect #6, \$, TBS
POB 2
Bound Brook NJ 08805
Thin, but compact tabloid covering local
band listings, news and reviews.

Stranger #6, \$1+ XM
15 Van Saun Dr.
Trenton NJ 08628
Laserset punker zine, this one with
some heavy stuff: 7 Sec., Bad Religion,
Pagan Babies plus lotsa reviews and
tidbits.

Suburban Voice #26, \$1.00, NPM
POB 1605
Lynn MA 01903
Excellent as always, covers all the
bases, features with All, Crucial Youth,
Dictators, SNFU, Swiz, Ludichrist,
Effigies and Agnostic Front!

Thrasher Jan 89, \$2.50, GLMC
POB 884570
San Francisco CA 94188
Skateboarding, Pushed talks about
Fields of the Nephilim! And more
skateboarding! Excellent.

Translucent Lethargy #12, ? PM
POB 780334
Oklahoma City OK 73178
Another neatly done, and laserset zine,

Band From Hell, etc...

Truant #1, ? PM
POB 42185
Memphis TN 42185
Features Cryptic Slaughter, Wind of
Change, Youth of Today and etc...

Virgin Meat #6, .50, XS
Green Bay WI 54304
Quartz Hill CA 93536
Lotsa cool commentary, cartoons,
poetry and reviews.

W.D.C. Period V2 #13, \$, TMMC
POB 39074
Washington DC 20016
The zine that covers the WDC area with
all the print that fits.

Wajlema #5, \$1.00, PL
POB 312
Larkspur CA 94939
Lotsa good reading and viewing incl:
Dissent, No Fraud, Neogazione, Japanese
Animation, skating etc...

Yipes #7, .75 XM
708 Washington Box 173
Temperance MI 48182
Features MIA, Asexuals, Jello, reviews,
poetry - the whole thing.

Comic Thrash #3, ? PM
Natruperstr. 151
45 Osnabruck
W. Germany
Political graphics and more.

Consumer Junk #5, ? XL
8 Central Ave.
Ivanhoe 3079, Melbourne Australia
Very thick issue with lotsa tiny print to
read- commentary, reviews and
features with Instigators, Cryptic
Slaughter, SDT, Pestilence etc...

De Nar #5, ? PM
Bunderdreef, 2
1710 Dilbeek, Belgium
This some has some great graphics and
interesting, but the text is Greek to me.

Deja Voodoo Train #14, free, TMC
Box 182 Sta. F
Montreal, Quebec H3J 2L1 Canada
The official newsletter of Deja Voodoo
and the Og Music catalog.

Exahopathia #2, \$1+, XL
Ad. Korah 58-60
Byronas, Athens, Greece
This is an all Greek zine which features
news, reviews and stuff on Scratch Acid,
Lazy Cowgirls, Killdozer, Filthy Few etc.

Heavy Metal Subterraneo #10, ?
MLCNP
Apdo. Postal 22-513
Mexico City 22, DF
CP 14410 Mexico
Extremely nice little metaloid zine, with
full color cover and lots of HC coverage!
It's in spanish naturally.

Howl #1, \$3.50 TLF
Stilustr. 44
8000 Munchen 45 W. Germany
Excellent, the best German zine going,
makes me wish I could read German.
Covers the whole thing-punk, hc, movies -
all good stuff. With flexi

Nieuwe Koekrand #33, 3.75, GLMC
Albert Cuypstraat 100
1072 CX Amsterdam Holland
New format of this slick glossy graphic
zine makes it taller than wide, weird. But
do you read Dutch?

Trust #15, 3 DM, PL
Salzmansstrasse 53
8900 Augsburg W. Germany
Consistently an excellent 'zine covering
the international hardcore scene, but its
written in German.

VOX #59, \$15/yr TM
Rm 107C, MacEwan Hall
U of Calgary, Alberta Canada T2N 1N4
Pro entertainment tabloid.

Wrath of Grapes #6, \$ XM
348 Donald St.
Winnipeg, Manitoba R3B 2J2 Canada
Small chatty zine (almost no pictures)
with lotsa letters, Breath Grenades etc

ZAP #6, 3.5 DM GLMC
Schutzenstr. 6
6650 Hamburg W. Germany
All in German. This issue features Token
Entry, Swans, Rollins, NoFX and an anti-
MRR article...

NO. 58

Bella Ciao/Miss O'Grady 7 inch

Hot on the heels of their impressive LP is this two song disc, a little mellow and a lot more heart felt, a pinch more sax to boot. A very worthwhile venture. - Krk
A Calculus Recording 15 Sandcroft Close Cricklewood, London England

DOLDRUMS

No Idea EP
Actually great GREAT powerful punk with 'maniac drumming and a great singer - don't let the band name fool you, this is no gloom doom shit, it totally rages from beginning. Free with current issue of No Idea fanzine #6 which is \$2.50, quite a bargain. - Pat Fear
Droog 3925 S.W. 3rd Ave. Gainesville FL 32607

DON'T MEAN MAYBE

demo cassette
SST type sounds of the Das Damen/Dinosaur Jr. ilk, with a definite Minutemen/Firehose influence. Nothing really great, in any case, not quite 'exciting enough to really grab me, although decently done. - Mike Snider

DRI

4 of a Kind LP
If you thought (as I did) that their last LP 'Crossover' sounded like one long song and you lost interest in the Imbeciles, get this. This is more like it. DRI metalize even further on this record, but there is a bit more variety as well. At least enough to keep my ears interested... don't get a wrong impression, most of this album is very fast, but once in awhile something weird happens like the trippy intro to 'Do the Dream' or the pop metal first half of 'Think For Yourself' (that song isn't as generic as the title) or the stop and go of 'Dead In A Ditch'. Oh lookie here, the first DRI love song! Aww... then again, if you actually LIKED 'Crossover,' this will make you wet your fucking pants. - 3-D
Metal Blade Records

ELVIS HITLER

Disgraceland LP
One glance at this cover and I knew it was either going to rock or suck. Well I guess it rocks but the vocals come dangerously close to the later, Ugly, gruffy, rock n' roll a billy. Nothing to back flip about but I pity the fool that ignores it. - Krk
Restless Records El Segundo CA 90245

EWINGS

7" ep
The Ewings are a crossover band. But, it's not metal to thrash, its more like power pop to thrash. It's definitely alerting, good to see some attempts at a different sound. Harmonious and powerful. - KRK
Herbe Scherbe Rainforfer Weg 8 D-8500 Nurnberg 60 W. Germany

FALSE VIRGINS

Insomnia 7 inch EP
This record is but a shadow in the wake of what could be a total eclipse. The False Virgins just might be the next blaze to take this town by storm. Poetic lyrics muttered over a seemingly innocent thornbush of guitars. - Krk
Red Ghost 315 Fourth Ave. Haddon Heights NJ 08035

FEARLESS IRANIANS FROM HELL

Holy War LP
Let it be clear that the only thrash band that matters is this day and age are the F.I.F.H. It's been years since any band has even come close to this rage, let alone the lyrical satire. Powerful hardcore thrash with metal elements giving it a sparkle here and there - not for those with weak hearts. - Krk
Boner Records PO Box 2081 Berkely ca 94702 USA

FLIPPER

Sex Bomb Baby LP
The cover alone is a must have. In case you're like me and hate playing singles, then you'll be delighted to know that this LP is a compilation of Flippers singles and compilation cuts. The tape includes extra cuts. - Krk
Subterranean 577 Valencia St. San Francisco CA 94110 USA

FLUID

Clear Black Paper LP
BLUE VINYL! BLUE VINYL! BLUE VINYL! Yeah! MC5, Dolls, & Stones influences up da butt! Yeah! 'Did You No Wrong' re-titled 'It's My Time! Yeah! Long hair, scarves & ampers! Yeah! (Ahem!) This has been superglued to my turntable for two months. Sub Pop's dangerously close to being America's premier punk underground hardrock label. Yeah! - Tim
Sub Pop POB 20645 Seattle WA 98102

FRED LANE

Fred Lane and His Hitrite Hot Shots LP
I slapped this thing on, I listened to the first song at a low volume (one never reviews albums at a high volume) then came to the conclusion that this had style so I jammed it to 4 (very loud) and guess who walks in? My grandma! She grabs my arm and starts dancing with me. In no time at all we were bouncing up and down in the living room! - Krk
Shimmy Disc JAF Box 1187 New York City NY 10116 USA

FRIENDS OF BETTY

Blind Faith II LP
I just had to listen to this record after reading a sticker on the front of the record saying which compares them to Sonic Youth and Dinosaur Jr. (that was a joke). Although this Chicago trio never fully goes up in flames, the spark is there. Tribal-noise pop rock. Could have come out on Homestead or SST and you would probably go out and buy it and like it. But since it's not you'll probably ignore this heartfeet review. - Krk
Underdog POB 182 Chicago IL 60614 USA

G.G. ALLIN/AIDS BRIGADE

Expose Yourself to Kids EP
Three nice n safe lit' ditties about peace, luv, flowers, and holding hands for J.K.M. to skip out to Gilman Street to. Guess her letter got to G.G.... Really, his best, most rockin' & cohesive effort since 'Gimme Some Head.' Pisses all over the rest of G.G.'s recent output. - Tim S.
Homestead POB 570, Rockville Centre New York NY 11571 USA

GALAXIE 500 TODAY

Galaxy 500 Today
This band is different and folksy in a gutty sort of way... something special is waiting for you if you buy this record... I gar'ron'tee!! Moody but not bluey, a style that gets your coffee warm without the gas or electric heater... see ya... -Hudley Flowers.
Aurora Records POBox 2596 Jamaica Plain MA 02130 USA Planet Earth

HALFOFF

Shoot Guns 7 inch
Neat little three singer on red vinyl. 'See It!' the only 'regular' song, heavier approach than the LP material, better recording as well. 'Sailin' On': H.O. version of the Bad Brains' classic. Billy does a mean HR initiation complete with shrieks. 'SGEP': Shoot Guns Eat Pussy, a self-consciously humorous poke at all things macho. They did all they could to make sure no one took this song seriously. - 3-D
New Beginning Records 3935 E. Broadway #159 Long Beach CA 90803

HAPPY WORLD

Chinatown LP
Happy World are easily one of the Rabid Cats best long lasting projects, but I'm afraid this particular release doesn't have me dancing. The musicianship is top notch but the arrangements aren't super catchy, still a good release. - Krk
Rabid Cat POB 49263 Austin TX 78723 USA

HAPPY WORLD

Chinatown LP
Unerated, post-metallic mid-western artpunk with Excedrin Headache #996 guitars, like if Naked Raygun swallowed the worm and got locked in Taco King on 14th Street in Kingsville. Strangely enuff, guitarist/vocalist Shane's got a whiny bark that resembles Ed Grimley impersonatin' David Yow. About as annoying 'as evenin' of home movies and parcheesi with Mike Gitter. But ya KEEP GOIN BACK FOR MORE!!! - Tim S.
Rabid Cat POB 49263 Austin TX 78723 USA

HARDONS

Dickeese LP
Hi, remember me... I use to do record reviews before Kirk started to HOG all the records... geez... I most likely won't be doing no more after this issue either... I'll miss ya all!! Anyhow... this record is good... This band is great but the first thought that (came) to mind not (came) to mind, but came to mind was that this record is like 'The best of Punk Rock in the last 5 years... or should I say 10 years?' ya... there are so many sounds that I know so well. I spent my time saying, 'well, who does that sound like, what band does this song sound like?' ya know?? I think they don't know what they like either?? Hey if they are young and having fun great, I wish I could have seen them live... BYE! Hey Shane this one is on you... have a long happy marriage. - Hudleyfari
Taang! POB 51 Auburndale MA 02166 USA

HATED PRINCIPLES

Hated Principles LP
Remember these guys? Yeah the late Kings of Cathay dollar night have finally released an LP. The band still does pretty straight ahead, balls out thrash but this LP is recorded really good and there a lot of thoughtful (not overindulgent) guitar parts that makes it enjoyable. I'm not really sure if this is still available since it was on numbered, limited edition colored vinyl, but check it out. - Al
Katz Records 3452 Cattaraugus Av. Culver City CA 90230

HOBART ARMS

Rockstars of Love, Best 3 of 2 LP
Kinda scary to think that not too long ago I lived pretty close to these mixed up chaps. The variety of music on this disk is so diverse I kept thinking it was a compilation. Stephanie likes it because it is demented. I respect it because it is undecipherable. Not godhead but it's got a couple of cuts that rule. Could have been a mono single. Why don't they play live? Who does their taxes? - Krk
Hobart POB 8104 Bellflower CA 90706 USA

HUMMINGBIRDS

Everything You Said 7 inch
A hummingbird may be a tiny and sweet looking thing but those wings are awful quick and although their damage is minimal enough of them birds could be cooked up into a swell burrito, with cheese and rice of course. - Krk
Phantom Records P.O. Box a566 Sydney South 2001 Australia

HUNGRY DUTCHMEN

Looking for Santa LP
Tight commercial pop with a seasonal bend. Well done insightful lyrics and merits some major label attention. B-side is a better song but this is a Christmas 12". Reminds me of early good 20/20. - Pat Fear
Black Tulip 56 Cleveland Ave. Nutley NJ 07110

INDIGOS

Union Station LP
More college pop in the post REM vein. Not offensive but nothing to get excited about. Well produced. - Pat Fear
OverEasy 4131 N. Lawndale Chicago IL 60618

INSTED

Bonds of Friendship LP
An exercise in mediocrity, blandness, and total lack of humor. This stuff is being so overdone these days. No unique qualities here, period. The lyrics are all sickeningly positive. Fuck, I didn't know if this was gonna put me to sleep or make me puke. I'm sure you meant well guys, but c'mon... can you say 'generic'? I can. - 3-D
Wishingwell Records

INTO THE FORBIDDEN DIMENSION

EP
Freaked out fuzzed out psycho scary pop insanity. This is what independent records should sound like. If you've ever played guitar through your stereos you know what this sounds like. Misfits fans take note. - Pat Fear
Raging Records POB 7473 Station E Calgary Canada T3CEM3

JIM JACOBI AND THE CDS

UFO Abduction cassette
Crude, sloppy and charming post-punkadelia, like a cross between the early Leaving Trains, the Modern Lovers and 100 Flowers blended together. These guys, who come from Dallas - definitely show potential, but they seemed to have not reached that potential yet. The could become either a really great band or could clean themselves up slightly for college radio. They definitely could be somebody to contend with in the future. - Mike Snider
Stage/Event POB 10925 Burbank CA 91510

KAREN MONSTER

Karen Monster ep
I'm not sure if it falls under 'reviews and shit' but one things for sure as far as originality goes this falls flat on its face. If you can't seem to get enough of the Pretenders first record then this is for you. Tolerable 'I Got Right' - Krk
Keene POB 154 Dearborn MI 48121

KINGS OF ROCK

Kings of Rock 7 inch EP
These guys might not be the true Kings of Rock, but I can't deny the royalty in

their blood. Their Crampish dirt bag rock is played slow at a knee dragging pace. Heavy is putting it lightly. An excellent release (cool cover too!) - Krk
Regal Select POB 986 Issaquah WA 98027 USA

LABELLED VICTIMS

Cassette
I burned out on this sort of thing years ago. Face it, hardcore is a very tired genre and let's put it out to pasture. These guys have their moments ('Innocent Victim') but in the end it all boils down to absolutely nothing. - Mike Snider
Demo

LAZY COWGIRLS

Radio Cowgirl LP
Even though the Cowgirls are a great band on record, they are even better live, the obvious thing to do then is a live record. Which is what this is. These live 'on the radio' tapes and down to business cover art give it a very bootleg like feel, adding to the total effect - which is of course kick ass rock and roll right straight through 11 blazing numbers. The Cowgirls don't let up a bit and play a lot of live favorites, including 'Carbona Not Glue', 'Know Your Product' (by some obscure bands) and their just as good originals. If you love rock and roll in it's purest sense then you probably already have this, if not you don't know what you're missing, get wise. - Al
Sympathy 4901 Virginia Av. Long Beach CA 90805

LETHAL OVERDOSE

Get Serious Cassette
Cliched HC from down under, reminiscent of Suicidal in their earliest days (with the Dunegan Brothers, long before their 1st LP). This isn't 1981 or '82 anymore, it's almost the '90s and this sort of thing sounds sooo dated. Why can't anybody let hardcore just die a natural death rather than propping up its corpse for one last feeble go-round? As irrelevant as a Bulgarian translation of L. Ron Hubbard's 'Dianetics'. - Mike Snider
Culprit Tapes

LIVE SKULL

Snuffer Mini LP
This is by no means any less profuse with distortion than LS's previous offers, but, there is no doubt in my mind that this is quite a bit more comprehensive in rhythm and structure. All you skeptical kids who were skeptical, might wanna jump right about... now! - KRK
Caroline S Crosby Street NYC NY 10013 USA

LOST GENERATION

Censored LP
Although there's nothing here that's got me stage diving off my desk, I can't deny the excellent quality of this hardcore thrash with spurts of metal. Well arranged and quite varied in its approach. Definitely a thrashers must. Fast and heavy, but lacks in lyrical character. - Krk
Incas Records 48 Henry Street Jersey City NJ 07306 USA

LOUISVILLE SLUGGERS

Louisville Sluggers EP
These guys do pretty alright straight ahead to slow to metalish sounding punk rock type little fine sounding and foot tapping to almost desk diving ditties. - Al
Self Destruct 1901 Bainbridge Row Dr. Lou. KY 40207 USA Earth

LUDICHRIST

Powertrip LP
This Ludi band definitely has more to offer than your average hardcore/speedmetal cross over band. If you like your thrash diverse clever and funny then check this out. - Krk
Combat Core NY USA

LUNACHICKS

Demo Tape Cassette
And the femmepunk revival rolls on, this time unchuckin' five looney betties who've ingested way too many MC5 and Dead Boys recs, Partridge Family reruns, and gallons of raw sewage. The result? Megariffage that makes yer bones the consistency of tapicoca mud bath. Pain ya can't live without.... - Tim S.
Lunachicks 2784 Bedford Ave. Brooklyn NY 11210

LYRES

A Promise is a Promise LP
LYRES LYRES was one of Three Records

of the year 1988, a total A-bomb assault of garage rockin' mayhem re-tooled for our times, totally as fierce as any of Monoman's work with DMZ. This rec's about as incoherent and lackluster as you'd expect out of a hodgepodge of different live and studio thangs. Nonetheless, when this ignites (as it does in 'Tough,' a raveup with Dutch garagepunk legend Wally Tax), it blows in yer face like Napalm On A Stick. Decent, but these guys're capable of more'n mere decency. - Tim S.
Fundamental POB 2309 Covington GA 30209

MIRACLE WORKERS

Live At The Forum LP
High energy garage godhead! The sound is decent as live albums go, it's not the greatest but if you want pristine sound quality put down this mag right now, trade in your 1st Ramones album, 'Raw Power' and Dangerhouse singles for the complete Windham Hill oeuvre on CD. This is the real, honest to moutly choice shit, ramalamafofafa in action. Mircs faves like 'Already Gone' and 'Rock and Roll revolution In The Streets' mixed with fab new toons '99' and kool covers- their version of 'Evil Woman' being the most bitchin' Sabbath cover since the Dickies 'Paranoid' all together on one record. Essential. - Mike Snider
Glitterhouse Germany

MISSION OF BURMA

Forget LP
'Forget' ain't a word I'd ever apply to Mission of Burma. They were the ultimate collision at the intersections of pop, punk, and noise, the American Wire, the Velvet Underground of the Eighties, and most booty-moshin' combo in the history of Boston rock. Now you get a chance to peep in on unreleased demos & radio tapes by these goobers. You were stupid enuff to pass Burma by while they were alive; don't be a dick now. Wipe that cheese off yer face, smeggy... - Tim S.
Taang! POB 51 Auburndale MA 02166 USA

MOD LANG

Where's Your Heart 12 inch EP
Take a seat, kick up your feet and let your mind do the walking. Mod Lang twang out romantic pop based rock and roll. It's not ear shattering, but it's sweet. - Krk
Certain

MORE FIENDS

Yo Concrete head LP
The tunes on this disk resemble the cover art quite a bit. Loud, cluttered and bold, simple out line but there's a swell amount of detail. It's hard to take it serious but to ignore it would be utterly impossible. Lovers of the rude rock genre will not be disappointed. I know I wasn't. - Krk
Rave PO Box 40075 Philadelphia PA 19106 USA

MORTIS

Is Nothing Sacred EP
Good old fashioned LA punk rock-lots of sing along songs. Nostalgic but still relative to what punk is supposed to be about 10 years later, fast fun and non-violent. - Pat Fear
Masque Records POB 459 Maywood CA 90270

MOTORHEAD

No Sleep Forever LP
That it's taken two pee-wee Van Malmsteens likes to replace the ginnormousix-string talents of Fast Eddie Clark should say it all. Nonetheless, Mo'head's still the most popularin' steam locomotive in rock 'n' roll, and only a total willard'd hate 'em for havin' more metal jackoff than they usedta. - Tim S.
Enigma

MOTTEK

Cassette
Weird cassette release by the always great Mottek. With Margret doing all the singing these days they really sound powerful and stand out among other bands trying to do what Mottek does probably better than any band on the planet. They call it New German Metal-Core, I just call it great. \$6 by mail. Jorg will you please return my inner sleeve artwork, NOW!! - Pat Fear
Funhouse Records Postach 2069 D-3000 Hannover 1 W. Germany

MUDHONEY

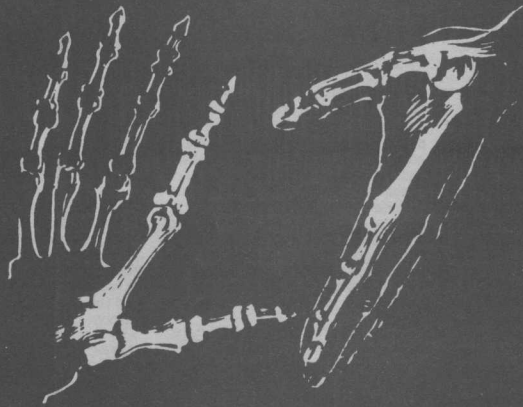
Superfuzz Bigmuff LP
The Jimi Experience circa 1988. This isn't 60's music, this is modern music. Two ex-Green River members are joined by a couple of their buddies and meld



L7

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psychedelia with today's speed and dissonance. The children born during the Summer of Love are getting drunk in dingy bars, peace man. Take a trip to get this record. Tune in, turn it up. - Paul Sub Pop P.O. Box 20645 Seattle WA 98102

NBODY HOME

Nobody Home 7 inch
Two songs that can take you by storm or leave you in the rain. Rockish pop with a whole lotta coverage. SST take note. - Al
Krk
Clam Juice POB 615 Allston MA

OBITUARIES

Obituaries LP
Imagine if you will a slight sprinkle of metal to the Ramones chainsaw riff rock, to finish it off lets boot in a dame to handle the vocals and oh yes, she must have a rough but sweet voice. -Krk
Highgate 3854 SE Yamhill Portland OR 97214

OSGOOD SLAUGHTER

Osgood Slaughter 7 inch
Gary Indiana loves these guys, I don't know, sounds like the modern day ZZ Top with their slower, grungy sound. Hey it's not bad... - Al
Fatal Erection POB 5192 Eugene OR 97405

PAGAN BABIES

Next LP
These Pagan Babies aren't paving any new roads but the ones they cruise on they do it quite well. Rough punk thrash with stabs of pop and rock. Could amount to something. - Krk
Hawker records 225 Lafayette St. #709 NY NY 10012

PANDORAS

Rock Hard EP
They usedta wanna be the Standells with ovaries. Now they're the Runaways exhumed and overhauled for the late Eighties, which's a lil' more of a customfit for these dirty minds. Which means everything and nothing have changed, in the same breath. The Pandoras still rock, they still got more sleaze to the ounce than an auditorium fulla Vanessa Del Rios, and yer still gonna buy this if'n ya don't wanna grow up to wear pastel and skip off to work every morn. The ultimate rockroll wet dream. Can I have yer baby, Kim? - Tim S.
Restless Records El Segundo CA 90245

PBK IV

Warfare State cassette
If any of you care to be specifically detailed on what is industrial, then this is it. Loud, uncompromising noise that makes me wonder what's in store for us in the future. Interesting. - Krk
Disco Splendor POB 938-292 Moreno Valley CA 92337

PENELOPE HOUSTON

Birdboys LP
You got to get this album... Hearts rule... so does Penelope Houston. If I could say anything that my female heart is beckoning, this is it... this album it so 'soul full fine fresh first'... to the NEW thing that is happening... look, and listen... you heart is speaking to you... Love and experience is what this album

is about to me... and the shadows of pain are felt too, in her singing... dear me... Bye... - Hudley
Subterranean Records POB 2530 Berkeley Ca 94702 USA

PHANTOM OPERA

Lives of Violence LP
Semi-funny hardcore with interesting vocal attack, music somewhat like fast early Bad Religion with some nice guitar work but productions a little thin cool cover. - Pat Fear
New Alliance POB 1389 Lawndale CA 90260

PIG

Poke in Eye with Sharp Stick LP
Well done gloom dance scary stuff, typical of a lot of Wax Trax stuff. Nothing special, slick 80's stuff. - Pat Fear
Wax Trax 2445 N. Lincoln Ave. Chicago IL 60614 USA

PINK SLIP DADDY

Pink Slip Daddy LP
Rock-a-billy hip-hop noise with some ventures into other less appealing corners, definitely booty shaking tunes. - Krk
Skyclad 6 Valley Brook Dr. Middlesex NJ 08846 usa

POETS CORNER

Life, Love and Laughter LP
I can't help it but everytime I look at a Placebo record, all I can think of is the video I was promised but never recieved. I exchanged a half page ad in my old mag (SFTG) for a video from their catalog. I waited and waited but nothing ever came. I wrote a couple of times, but nothing ever came. Oh well, some labels just operate this way. - Krk
Placebo POB 23316 Phoenix AZ 85063

POISON IDEA

Filth Kick EP
These guys are the most consistently great band ever, this EP continues in the vein of high energy, high volume punk rock, but they keep it so alive and vital that it never falls into the 'same old stuff' category. This EP blazes. Check out their remake of the Damned's 'New Rose'. A must. - Al
Shiftfool 1429 SW 14th Portland OR 97201

POOCH

Surfin' Kill City EP
Like the title of this record says this is Pooch's very own release. Pooch is the critter that inhabits this here Flipside record review section! What he has done is record and release one cover ('Palisades Park') and two originals as his very own pet project. What we get in the cover song is a CCR meets the Beach Boys at the High School dance rave-up, pure power pop with Pooch's trademark vocals. Of his originals: 'Happiness Is A Nine Six' pays homage to Pooch's Southern California surf daze and 'High Chaparral' is a nod to more New Yorkian musical influences. Altogether upbeat but totally confusing- Pooch would be the only one to release a record that is undeniably enjoyable but perhaps without a market as an indie release. We'll see, in the meantime Pooch is playing regularly all over L.A. as an acoustic dude, even opening for the likes of Mind Over Four. Remember the name,

woof. - Al
Polar POB 363 Whittier CA 90608

PORN ORCHARD

Budd LP
Very mature rock metal punk. I might go as far as to say impressive high energy. Adolescent destruction with talent. - Krk
Spearhead POB 189 Athens GA 30603

PSYCHIC TV

Allegory and Self LP
This doesn't seem to be the same Psychic TV which at one time used to twist my visions and give me nightmares. Nope, can't be... but it is. Post techno-disco with stabs at obscurity. Pleasant enough for KROQ but if one looks deep into side two, one maybe spun, but not to the point of dizziness. - Krk
TOPY England

PURPLE TOADS

Love Songs For Hard of Hearing LP
Four Canucks tryin' to pawn themselves as garage revos. Really, tho, this is a real smashup punk record in the tradition of other punk bands with a distinctly Sixties stink, like the Heartbreakers, Dead Boys, or DMZ. Sweet 'n' beer 'n' rocknroll, with a real cruncharooni rip thru 'Tobacco Road'. From the label that ished the first two Forgotten Rebels LPs. - Tim S.
Get Hip Records 509 1st St. Canonsburg PA 15317 USA

PUSSY GALORE

Sugarshit Sharp LP
Continuing in the direction of high energy guitar assaults, these Pussys seem to have honed out a little piece of that noisy category once dominated by Buttholes and Sonic Youth. All together, Pussy Galore seem to push it all a little faster on a consistent basis. This LP features on side of 'Yu Gung' an Einsturzenze song, and a more typical 5 song side of classic noise galore. - Al
Caroline 5 Crosby Street NYC nY 10013

RAGING SLAB

True Death 12" ep
You think Moterhead is god, well I got news for you. Although they remain the grandpuppies of the Heavy Rock World, there is one NYC outfit that is quickly becoming a mega ton noise monster to be taken quite seriously. RS's debut LP 'Assmaster' was easily album of the year for me. Mean riffs, extremely odd compositions (for a metal band) and lyrics. No funny hair, attitude or smell. This is just thunderous 'goin down the road at 107 MPH' rock'n'roll, that puts all those 'new thing' speed metal bands to shame. It is only a matter of time before they become the thing for our generation. So why don't you hook up now? This new ep consists of 4 new songs and is even better than there LP mainly due to production. I can die now. - KRK
Buy Or Records POB 363 Vauxhall NJ 07088

RANCID HELL SPAWN

Festerin Pus 7 inch EP
Imagine if you will, the Stranglers gone noise, industrial, distortion. Kinda cool. - Krk

BCM Box 4049 London WCIN 3XX England

RAPEMAN

Budd LP
All that this scraney Steve Albini is doing is selling his sub to par noise disco by being an obnoxious pest. His 'shock' gimmicks can only sell so many thousand records. If he has any musical talent whatsoever, I suggest he begin to use it soon. - Krk
Touch & Go POB 25520 Chicago IL 60625

RESURRECTED BLOATED FLOATERS

LP
Luckily these cats musical abilities are far superior to there album artwork. These guys hold very little back when the are behind their instruments, rock solid. Countryish, rocknroll, folkish, soul searching music. Really catchy and recommended. - KRK
RBF POB 1605 Lexington KY 40592

REVERB MOTHERFUCKERS

Route 666 LP
Dunno HOW these goons got ahold of my address, but I'm sure glad they did, 'cuz this is nice shot of MCS/Detroit axe-assault crossbred with Lower East Side leanings. They also gotta sampler and ain't afraid to use it, so we get forced some mondo weirdo scratchmix shavings to boot. Any band that can pull off 'Suspicious Minds' loads of beerbreath originals, bee-zarro experiments, and even rape 'Whola Lotta Love' (re-named 'Who Got the Crack' here) gets my vote! Bleed on... Tim S.
Race Age Company POB 249 New York NY 10002

ROCK STARS OF LOVE

Best 3 out of 2 LP
Tense, dark post punk that seems to be quite original sounding and fairly free of the pretentious aspects much of this stuff contains. Some cool Velvet Underground type moments. Pat Fear
Hobart Arms POB 8104 Bellflower CA 90706

SACRED DENIAL

Sifting Through Remains LP
These guys used to play HC then punk then pop. I guess after that they took a break to let there hair grow long and now they play metal. But, the vocalist still can't sing so they call it crossover. My guess is a extended dance mix will follow. - KRK
Forefront Records 280 Fairmount Ave. Chatham NJ 07928 USA

SAINT VITUS

Mournful Cries LP
Y'know, I usedta HATE records like this and fer all the same reasons I love this 'un: draggy tempos, sludgy guitars 'n' bass, songs that run too long fer their own good. Maybe it's becuz metalheads've now discovered slamdancin', but this sorta creepycrawl grunge is now just the tickey and a load o' laffs to boot. Never thought I'd see the day Sabbath could peacefully co-exist alongside my Stiff Little Fingers rees, but jest grow my hair and call me Ozzy!! - Tim S.
SST POB 1 Lawndale CA 90260 USA

SCREAM

No More Censorship LP
Wow, Screem seem to be really immersed in that hard rock sound! Even the unmistakable vocals of Pete Stahl reach a few octaves up occasionally! Not to say this is bad, it isn't. It's 70's type rock at it's best, complete with those occasional slower songs, recorded clean and beautiful. Best yet is that Screem continue to pump out though provoking and concern sharing lyrics, a perfect example is the title of this LP (also a song). - Al
RAS Records PO Box 42517 Washington D.C. 20015

SCREAMING TREES

Invisible Lantern LP
The first neo-psych-a-delic band I've heard that knows what year this is I.E. - Trippy-as-a-mofo, whilst remainin' mindful this is the Summer of BMWs, not the Summer of Luv. And since I've been havin' to read a book on LSD fer my U.S. History Since 1945 class, it's nice to know I can put on a RECORD and see multi-hued nuclear spiders, instead of takin' one pill that makes you larger and... Aw, fuck! Just go ask Alice and leave me alone... - Tim S.
SST POB 1 Lawndale CA 90260 USA

SEIZURE

Is Money Your God LP

A better than average 'core record. Nothing original, but done well for what it is. Me not being that into stuff of that nature, I think it is just ok. - Mike Snider
Combus 16 Old MillRd. Greenwich CT 06830

SHAVED PIGS

Cheers LP
It's been one year and it's time for some swine. Yes, pork is bad for you, it blocks your arteries and gives you heart attacks. But it tastes good. Sure, you gotta take out a couple of pigs to buy a pack of bacon, but in the long run ... who needs those mud suckers anyway! We do, that's who! I tip my sombrero to these stubborn, over grown, over educated wolves in pigs clothing. An excellent expansion on their first LP- noise-punk-rock and sarcasm up the ass. - Krk
Porcine POB 888 NY NY 10024 USA

SILENT PICTURES

demo cassette
Stonsey rock that sometimes resembles the Screaming Tribesmen or later day Lime Spiders. Good, but not great. I'm sure these guys are good live, but nothing to really go out of your way to see or to buy their record. They do what they do decently, but others have covered the same territory better in the past on the Silent Pictures don't do it well enough to stand out in the crowd. Mike Snider

SISTER RAY

No Way To Express LP
There's something about Sam D'Angelo's pickin' of his sexual sores on record that I can't get enuff of. Maybe it's the way his fellow Ray Sisters set his psychoanalysis to Pagans/Ramones/MCS slashchordin'. All I know is I wish some one would sign these cooters, so's they can stop bein' Youngstown's (and probably America's) best kept secret. - Tim S.
Semaphore POB 213 1740 AE Schagen The Netherlands

SLOPPY SECONDS

Germany EP
SS are easily becoming one of my fave underdogs. Drenched with sarcasm and spunk these 'mem' won't let you down. Four new songs to dance to, to stage dive to... to live for. - KRK
Herbe Scherbe Rainforfer Weg 8 D-8500 Nurnberg 60 W. Germany

SPONGE TUNNEL

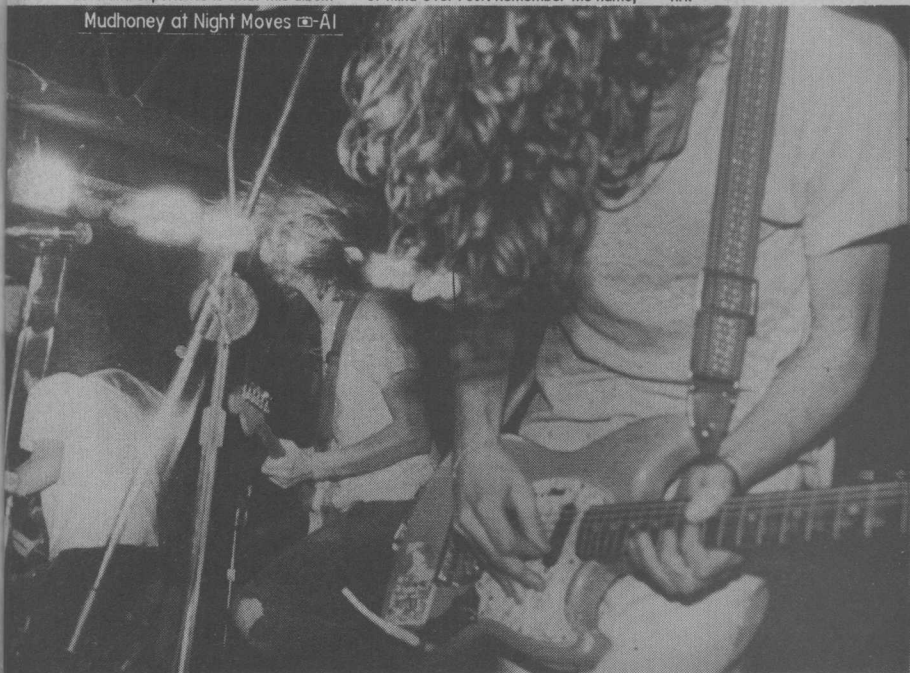
Morons and Monsters LP
At times I really want to like this but then on sober occasions I realize what a mess this is. Fuck rock played with about as much spunk as one can have when trying to impress the babes. Well I hope it works, then maybe they'll break up. Krk
Underdog POB 182 Chicago IL 60614 USA

STEVE HUNTER

The Deacon Cassette
Did someone say 'guitar god'? Miles Copland's No Speak label is allowing seasoned rock vets another shot at strutting their bag o' licks (he new 'Guitar Speak' comp offers tasty cuts by Peter Haycock, Steve Howe, Eric Johnson, Hunter, and others) in a no-frills, soul-over-substance manner. The inclusion of the 'Deacon never into booze or drugs) was a very logical choice given his past as a more-than-sideman to Lou, Alice, P.Gabriel, and others (at their coolest moments), and his present; as a session player, producer, and guitar advisor. He's never stopped playing, and his love for his instrument shines throughout this project. It's the most soulful I've ever heard him (slightly reminiscent of Blow By Blow era Beck), and he still manages to incorporate modern effects and unstupid frettricks for color and excitement (check his version of 'Ghost Riders In The Sky'). Good stuff. And he's not even Italian! POOCH
Idiots Munster Str. 13 4600 Dortmund 1 W. Germany

STIKKY

Cuddle EP
This is what my life has been missing for years, a record I like. The toe tapping new EP by STIKKY is the manifestation of dark-thrash. Nine songs on this 7 inch, all speedy and with the absolute, complete, acme, zenith, 2nd worst vocals ever warbled by any living creature ever to accumulate karma. I've played this record for everyone I know and everyone hates it, especially Al; I love it. Buy this, even if you have to write to Switzerland. STIKKY annoys. Another good idea



Mudhoney at Night Moves - Al

would be to buy STIKKY'S LP on LOOKOUT! Records. STIKKY, good band.
- Paul
Off the Disk Records Spiegelguts Str. 38
8200 Schaffhausen Switzerland

STRIPMINERS

Stripminers LP
Moodyness becomes mud as the Stripminers strip themselves of any musical structure and blindly leap into a loud frenzy of noise. Simple yet effective. Their flex in overall style is downright swell. Although I wouldn't buy their next CD, I will look into their next single. - Krk
Comm3 416 East 13th #12 NYC NY 10009

SUBVERT

The Madness Must End EP
Peace punk tripe from Tacoma, although on an Arizona label. 'For Who/For What' has a few nice metal touches, but as a whole this follows in the same league as most peace punk bands-TOTAL SHIT. Although I totally disagree with the politics of Skrewdriver, they are musically speaking far superior to any of this peace punk drivel which brings up a quote from Metal Mike Saunders about Cat Stevens and his ilk: 'When everybody wanted a hot rod, you had hot rod music. Now that everybody wants peace, you've got peace music.' The joke on these guys is that nobody gives a fuck anymore, and they're just aping yesterday's trends. Worthless. - Mike Snider
Hippycore POB 195 Mesa AZ 85211

SUICIDAL TENDENCIES

How Can I Laugh Tomorrow... LP
After reading ST's extensive 15 page press release, I've come to the sour conclusion that there is only one thing that impresses the business people about the band and this is the fact that they were capable of selling nearly half a million units (records). They don't care about the band or you, just units. I don't care for this type of music, but I know a lot of people do. Well good for them, but I do care how I'm viewed as and being a unit consumer is not very complementing to me. - Krk
Epic

SWINGIN' TEENS

Swank LP
Not even the Stooges 'I'm Loose' can

save this horrible excuse for an LP. Needs production, musical talent and a chick on the cover with a stretched t-shirt, blond spiked hair and no panties.
- Krk
Prospective Records POB 6425
Minneapolis MN 55406 USA

THREE JOHNS

Death Of Everything LP
This LP oddly enough really works quite well, as long as you don't look at the cover for any long amount of time. Funky, danceable bass with tribal drums lay down the spine of this album. The guitarist, Lon Langford is an off beat nut. His finger work is all but predictable-droning or bouncing or even riffing feed back. Simple yet efficient. Vocals are basic but who cares about that anyway? Maybe the next big thing? - Krk
Caroline 5 Crosby Street NYC NY 10013

TOKEN ENTRY

Jaybird LP
Some bands just can't take a picture without looking like a bunch of knuckleheads. I thought their first record sucked the yang but this LP holds itself a bit more. Still appealing to the younger hairless ones, but this time around it sounds as though they've learned how to play their instruments (some what) and I don't know why, but Dr. Know of the god like Bad Brains is behind the controls.
Krk
Hawker records 225 Lafayette St. #709
NY NY 10012

TRANSVISION VAMP

Pop Art LP
If it weren't for all the annoyin' synth-syndrum waddle on here, I could call this 'brilliant' and still sleep soundly. As it is, I'll hafta settle for 'merely good.' Nonetheless, this band chunks out influences like T-Rex, Blondie, and the Sex Pistols and throws 'em back atcha HARD, hittin' yer noggin each and every time. Great fuckin' pop w/enuff punk grit to suit me, and Wendy James can have fish & chips in my sleepin' bag anytime... - Tim S.
Uni

TRAVELING WILBURYS

Traveling Wilburys Cassette
You're deaf if you haven't heard about this super session (5 major dudes w/acoustic guitars) currently being

gobbled up by all those Dylan/Beatles aficionados in blind faith (speaking of supergroups), but rarely is the content equal to the concept. This one works as a labor of love. Though each member has written better solo material, together the vocals are rationed to good effect (Roy Orbison's still singin' for the lonely, Bob's sarcastic, Harrison... redemptive) and the production is as spare as the story telling lyrics warrant. All the trademarks are here: Harrison's slide, Dylan's harp, and J. Lynn's synths; but in enough of a dose to be sampled, and not overdone. Tom Petty emerges as a great team player, keeping it all together. A boullabaisse that's a meal in itself. - POOCH
Windowspeak

TROTSKY ICEPICK

Baby LP
Really hot stuff from a band whose members go way back in the 'scene' (singer-guitarist Vitus Matara was in the last guitarist Kjeil Johansen was in the Urinals and 100 Flowers and drummer Jason Kahn was in the Leaving Trains). This continues in the same classic tradition. It's everything that I expected it to be - quality wise too. Few surprises, but so fuckin' what? All that matters is that this record rocks.
Mike Snider
SST POB 1 Lawndale CA 90260 USA

VANDALS

Slippery When Ill LP
The Vandals have always been a band to pick up on the latest fads and capitalize on it with their own brand of musical satire, unfortunately this LP misses the boat - unless they are so far ahead of me I missed it. Cow punk, or just straight ahead country rock (remember Rank 'n File) could pretty much describe this LP and although many of these songs are quite good (especially 'Susanville'), I don't particularly care for it, and feel like I'm listening to some old hasbeens that have just been re-discovered! Sheesh! Lyrically, this is good and funny with references to contemporary artists, and provides some good laughs the first time through. To be nice, they've included the unnecessary remix of 'Lady Killer'. - Al
Restless Records El Segundo CA 90245

VARIOUS

Oops, Wrong Stereotype LP
Depending on how you look at it, this is either an excellent restatement of what up at A.T. or it's a reminder that not much is happening there. The only three out of these nine cuts that cut a rug are the incredible noise monsters Beatings, the inaccurately named False Prophets and the group that's becoming godhead, No Means No, the rest is ok, or a little over that. - Krk
Alternative Tentacles POB 11458 San Francisco CA 94101 USA

VARIOUS

(It's So) Hard To Be Cool LP.
It's so true. A quality comp w/bands from all around this wonderful country (\$ one Canadian) spanning the last four years. Good cuts by good bands both live (True Believers' Lou/iggy cut; rockin' tougher than I remember), and in various studios with support from other bands as backup. You can't fault the choice of groups for straight-ahead Rn'R (with an occasional country fringe) including sound cuts by The Human Switchboard, Highwaymen, and Randy X (with McGuire's). Nuthin' fancy here, it's just put together the way a good comp should be. In fact, by owning this record, it'd be hard not to be cool! - POOCH
I.E. Records P.O. Box 2121 San Francisco CA 94126 USA

VARIOUS

Stay Awake LP.
Subtitled Various Interpretations Of Music From Vintage Disney Films, this (like prior projects of Kurt Weill, T.Monk, and Nino Rota music) was compiled and produced by Hal Willner; so you can expect a quality job in performer recruiting, choices of songs, musical settings, liner notes, etc. There's a care and daring involved with assembling a tribute of this proportion; taking classic works and adding additional approaches, while still doing justice to the original song concept and creator. The pairings are innovative, the generational bases covered (Yma Sumac, Ringo, The Replacements?!); and if Los Lobos ain't exactly Louis Prima, then the Residents-ish Tom Waits certainly ain't the Seven (and Seven) Dwarfs! Therein lies the beauty of this project... and the magic of

Disney. Timeless songs done in a timely manner, and just in time for Christmas too! - POOCH
Aberrant Records Box A566 Sydney South NSW 2000 Australia

VARIOUS

Savage Pencil/Movie Bikers LP
So much fuzz, you'd swear yer bein' attacked by a 50' nuclear skeeter! Enuff wah to make ya check & see if this veeblefetzter's passed o'er the equator! 12 toonz such Hollyweird grove masters as Peley Fonda rode to it drive ins ev'ry where, assembled on pic disk by Mr. Savage Pencil, legendary punkrock cartoonist and L-damaged loon.
Go throw yer rice rocket in the bay! NOW! - Tim S.
Blast First 196 Grand st. NY NY 10013

VARIOUS

Zineage: The Jersey Beat Comp. Cassette
A superbly put together compilation of music - ranging from industrial to punk to pop to garage to whatever you - and spoken word stuff from fanzine rock crit types, courtesy of Jim Testa. Plenty of good stuff here: Jeff Fox's 'Dead End Kids,' Uncle Bob Touched Me's 'Down In the Basement,' Husker Du and Misfits covers from Ballon Squad and Mod Fun, cool spoken word stuff from Donny the Punk and OPEC Sid and the Fiendz 'Don't Point.' Recommended. - Mike Snider
Jersey Beat 418 Gregory Ave.
Weehawken NJ 07087

VARIOUS

Back To The Grindstone LP
National electronic music comp with bands I've never heard of but some of it is quite innovative and demented, especially Ohio's Fact 22. Interesting and lotsa weird stuff inside the lp. - Pat Fear
K.O. City POB 255 Dracut MA 01826

VARIOUS

Real Authentic Sampler LP
Basically a sampler of RAS Records' releases with some big names like Eek-a-Mouse and Black Uhuru, but I hate this stuff. People don't understand that this stuff is NOT reggae music, it's Rastafarian, and the pot head philosophy of this stuff rubs me the wrong way. If you're into it this is

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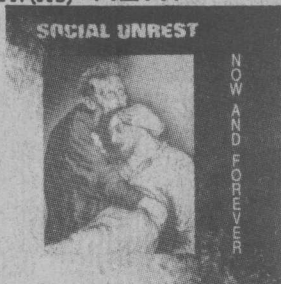
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SCREAM
"LIVE IN VAN HALL" LP
LIVE ALBUM (U.S.)



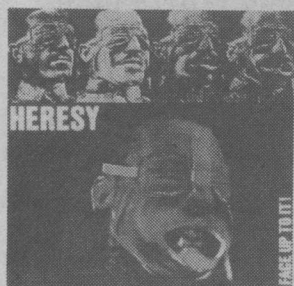
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CREETIN K-OS



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(DUTCH)



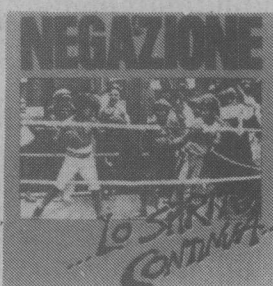
HERESY
"FACE UP TO IT!" LP
(ENGLISH)



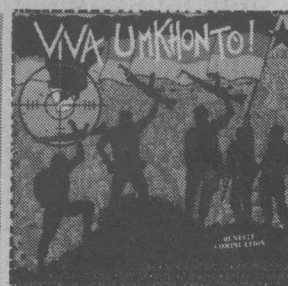
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"I'M NOT CRAZY..." LP
LIVE ALBUM (U.S.)



KAMPEC DOLORES
"SELF-TITLED" LP
(HUNGARIAN)



NEGAZIONE
"LO SPIRITO CONTINUA" LP
(ITALIAN)



VARIOUS
"VIVA UMKHONTO" LP
INTERNATIONAL COMP WITH
RHYTHM PIGS/B.G.K./THE EX
SOCIAL UNREST ETC.

probably great. - Pat Fear
RAS Records PO Box 42517 Washington
D.C. 20015

VARIOUS Melting Plot LP

This here is a concept compilation put together by Dave Markey (see interview this issue). What we have is various bands doing covers, although some of them you may not recognize. Some standouts are Brews Springsteen doing 'Shoot Me In The Dark' (remember him in

Lovedolls Superstar? That was Jordan Schwartz!!!), DC3 doing an excellent rendition of Hawkwind's 'Master Of The Universe', L7 doing 'Yummy Yummy', Ledd Kross doing 'Stairway To Heaven' and Chemical People doing a wacked out 'It's Not Unusual'. A very fun LP, great for parties and other after dinner gatherings. - Al
SST POB 1 Lawndale CA 90260 USA

VARIOUS

What've Ya Brought Me This Time LP

For a mere 3 bucks you may have an excellent sampler of four odd and unique bands, one from each corner of the ring. Definitely worthwhile. - Krk
Rotten House 351 San Carlos San Francisco CA 94110

VERGEHN

Derdustigemann 1 lp
Is my turntable fucked up or are these guys really that horrible? Actually, it's so painfully slow that it kinda sounds like a wannabe Butthole Surfers type thing. -

KRK
Orgasm Records Oberdor Str. 6 6293
Lohnberg West Germany

WIPERS

The Circle LP
Call me ignorant if you will but my exposure to the Wipers has been minimal- but I plan on changing that very soon. This LP is a bucket of lava melting over ones head, rich and heavy with emense heat oozing from every crack. Sucking ud is beginning to look easy. Krk

Restless Records El Segundo CA 90245
USA

WRETCHED

In Contruluce 7 inch
Is this the Wretched that I'm thinking about? Been around for many years? If so, then it's good to see this band still together and not playing speed metal! Nothing ear shattering but definitely some well executed hardcore thrash. Krk
Mussi Gianmaria Via Lod. Il Moro 179
20142 Milano Italy



Final Conflict -Al



The Mighty All -Al

Jimmy Pursey 1988

Sham 69 Round Two:

A decade to think...

The last issue of Flipside featured a 9 year old interview with Sham 69's Jimmy Pursey. Well it just so happens that Sham 69 (who had reformed 2 years earlier) were on their debut U.S. tour this fall, and with Sham being one of my all time favorite bands, the update interview seemed appropriate and inevitable.

In case you hadn't been following, Sham 69 were a very influential British punk band. They came on the scene slightly after the Clash/Pistols generation, but much before everyone else. They are probably most famous for their inspirational teen anthems such as "If The Kids Are United", "Tell Us The Truth" etc... Jimmy Pursey personally carried the flag, speaking up for youth rights when ever he could and being a big scene supporter where ever he could. But Jimmy had reality smack him right in the face. With

attempted to tour the states with. He also managed to get out 3 solo LP's in that time. Eventually he did get another live and touring band together- the band that became Sham 69 again.

It's not the same Sham, but it's not the same decade either. Sham are 10 years older, much more mature in their musical arrangements, and much more insightful and thoughtful in the lyrics. It is, however, the same spirit, the same sincere delivery of those lyrics and the same dedication to causes that effect us all- young and older. I think Sham have aged gracefully, and are putting it on the line by playing a lot of new originals but also do not resent the past and play some of their most inspirational oldies. At first their new sound is a bit of a shock, but once you think about it, then you see the evolution, and I can't think of anything else I'd rather see them doing.

So on with the interview, Jimmy was a great guy to talk with. I only regret that we hadn't interviewed the rest of the band as well, but as we waited till the last minute to conduct this interview (before the gig at Night

because it was so mundane in its attitude. It didn't up until that time, have a really heavy drug culture to it, and what we wanted to do was put together these videos- home made videos that we made with just two machines, scratching pieces of our own work with ten second, or two second pieces of film from like television or whatever. It was like piracy because like in England there are only 4 TV channels - we were stealing as much as possible to make it as junkified as possible in the way of trash/junk. It could be watched as a piece of film - newsreal documentary, um, as I said anarchic TV, something that you could put on but you wouldn't know what you were watching. A bit like taking drugs... But you would get the same trip off of watching a piece of TV...

Paul: How did it go over...

Jimmy: Well we were showing them all around London at the Wag and the Mudclub and the Limelight all of those sort of pompous fucking places that people were going. Just to annoy...

Paul: It didn't get on TV or...

Jimmy: Naw naw... they did a documentary



Sham 69 at Night Moves ©-AI

the bands popularity came a whole new load problems to deal with- their gigs became events, getting very overcrowded, and getting very ugly when certain skinhead factions took on Sham as their own personal band. On the other side of the spectrum, Sham's "major label" record deal with Polydor had all of the trimmings you'd expect when big money is involved: pressure from everywhere to climb the ladder of success, whatever the cost to the musical or lyrical sincerity. Sham's last studio LP "The Game" reflected Jimmy's sentiments completely - and then Jimmy disappeared off the face of the earth.

Well not exactly, Jimmy was busy doing his own things- things I had not even know about. He went into making sort of avant garde conceptual videos, something he even

Moves in Huntington Beach) we sort of lost our chance. Dave (guitarist) is the only other original member of Sham 69, he was also very friendly and talkative. New members include Andy 'Prince' on bass, Ian Whitehead on drums and the unexpected: Tony Bic on keyboards and Linda Paganelli on sax.

AI: Since the last I had heard of anything about Sham in the mid 70's, up until the news that the band had reformed (1986), it seemed that you had disappeared...

Jimmy: I was busy. I was busy scratching videos- initiating and inovating videos in London. I was sick of watching all these fucking pathetic 2 million pound budget videos that were being put together. I wanted to do something really anarchic in London

about it, but they wouldn't show it, of course not. Then I realized what they were doing. They were just fucking nosing around to see what I was doing. There were a couple of times when I was watching TV and some adverts came on TV and I saw my fucking video work in the adverts. Well on one side its like when anybody makes any bootlegs of us I find it a real complement. It made them notice it so much that they had to speak of it again, that type of attitude.

Well, the first three solo albums I made were all made for video. My last solo album I made I had spent all of my own money on it because... my first record company, Polydor, they wanted a solo album out of me after Sham... I felt that the last Sham album was a pile of crap, I was forced into making it, you

understand? I called it 'The Game' because that's how the music business had become to me. Like a little Roulette wheel where everything we did had all of this political value to it, but it didn't make any difference because you spin the wheel and if it landed on the right number you were alright, the wrong number and you were not alright. Polydor did not want to promote my solo album because they said it was a pile of shit- all because it wasn't Sham 69. I said "Look, you wanted Jimmy Pursey- you signed the solo deal, if you wanted Sham 69 songs you can forget it because that has stopped". And they got really annoyed at what I had done because I had exorcised all of me out of what Sham 69 was. It was the only way to like cut the chord. That was the motherland- Sham 69 was like the birth of Jimmy Pursey in music.

The second solo album was with CBS Records France. That was really weird because I was working with all these jazz musicians. I originally called that album 'Imagination Camouflage', what I was trying to say was, your imagination has to be camouflaged. Like if you get to be like an

things as the new songs. For instance 'Alien Orphans' had very much to do with 'Bastard Club'- it's time to turn around and say, look, we're all on our own, because no matter how we converse, or communicate with somebody, we just realize that there is more to know.

Some guy: Somebody can show you how to do something any time they fucking want to, because they might see something that somebody who has been doing it all their fucking life hasn't seen.

Jimmy: That's the moment of the day, the day of the moment. That's what like a dream state is- how you can do things in dreams that you never thought you could do or you never wanted to do- but they take place in your mind.

Some guy: I believe in common sense.

Jimmy: Ah, that's exactly what I was getting to. The whole thing with the attitude of life is- people say we live in a reality, but maybe reality hasn't even been seen yet. So it's just a discussion. Whereas if we live by the rules of common sense then you don't have to live by the rules of religion or political argument.

it on purpose, I was freer then than I had ever been in my life because I was doing exactly what I wanted to do. I wasn't dealing with some record company telling me what to do. I did it because I wanted to do it. I could just keep going by myself, and that way I could stay aware of what I've always been aware of, having that foresight to always see in front of me. It's like a glowing light in front of me sometimes letting me see things I wouldn't normally see, but only if I don't become so blind that I'm just doing things for money or for the situation or to keep myself ok. I don't have anything now- I live on somebodys farm. I've spent everything I've had to keep going. If they think I'm going to drop out now because I haven't got a record company, they're mistaken- because I am going to spend everything I've got and prove otherwise. It doesn't matter to me because it's the work I want to do.

This was about the time I got into the scratch video that I spoke about earlier. I came back home from London because I just got to the point of knowing that nobody else was going to join in to the degree of making it



Sham at John Anson Ford ©-AI

intellectual then the first thing that you realize is how stupid you are. You don't realize how intelligent you are, you realize how small you are. All of these people who walk around with this elitist value that they have a brain bigger than anybody else's is ridiculous, it just means that they are using one part and not the other. Like you can have a scientist walking down the street and someone could have a conversation with him about something he knows fuck all about. People usually take on one dimensional things. It's like the accountant who has the Volvo car with the wife, the kids, the tax, the suburban house- they take the job and they take the lifestyle with it. That's what I was trying to write about. That album ended up being called 'Alien Orphans', it had a lot to do with the same

Common sense turns around to us and says at any given time that "if you're good, you're good". It has nothing to do with God or the Devil- you have to need to know that what you did has common sense value. In other words, if you stepped over the edge, you're the one that stepped over the fucking edge. Life is like that, we've got these little barbed wire fences- if you want to climb over, climb over, but realize what you are doing. That's how people should be with drink or drugs, but they are never like it. Common sense will tell you when to stop, it will tell you when you are doing something wrong.

The last solo album that came about, 'Revenge Is Not The Password', I spent every penny I had in the world on that album- no record company money- just my money. I did

a major issue. After I go really bored with that, I came back and I spoke to Dave about working together- but not like "Hey lets put Sham 69 back together", just like fucking around. But strumming around on the old guitar again just brought back so many fucking memories- it was like "We were really good, weren't we!" (laughter). Let's do it again, not not like rehash, more like could we actually make it better than it was the first time. Well of course we couldn't in value of punk and the energy of the time and the moment of that situation- but could we prove that there was something there that could go on? That was the case of issue to call the band Sham 69 or we'd have to call it something else. Because it was me and Dave Parsons it was pretty obvious that we could

call it anything, and they'd still call it Sham 69. I don't like all of those ex-things "ex-Sham 69", it's the biggest pile of old dog shit you'd ever want to know about. It might as well be Sham 69. So it was. Then it was a hard time for our manager to get us gigs in England because of the last time, what our reputation was all about. He wanted us to call the band something else. That's when I wrote the song 'Black Sheep' because Sham was like the Black Sheep of England. I was coming up with a lot of songs, because of just accidents and people saying things to me. At that time I was living in a barn, with stolen blankets and stuff. I had no heating. But somehow it was supposed to happen like this to make me the way I was, to bring it all back again. I realized after I had written 4 or 5 songs that I had to have that temperment to write those songs with the same edge that the first Sham 69 songs were. I had to have that whole thing inside of me again to have the belief to go back out there again because I had put Sham 69 back together again. I was treading deep water because if it had weaknesses the real people would be the first ones to see those weaknesses. I had to make sure that the songs were not made falsely made. That there was no bullshit, that it had to be like Sham 69 has always been.

When I looked at the Damned last night, every number was done exactly the same, I couldn't tell the beginning from the end- it was like on one tonal note- no highs or lows. Just a change in drum sounds, no no change in the whole expression of what was going on. The whole thing was governed by a machine, it was governed by puppetry. The puppetry of putting the band back for a pose, for the money, for keeping a few bob in their pockets.

Well I go out there now with my balls between my legs, laying them on the line, saying like if there's going to be any arrows flying around, I'm going to get them. I really want to be in that situation. That's the only way it can mature as a band, to have a question and argument situation.

AI: Moving back a little, at the time of 'The Game', you mentioned you were fed up with the music business, but what about where you were at in relation to your audience?

Jimmy: I was fed up with all of it. My whole personal life and everything. I was spokesman for a generation at 20 years old, and I think that's the biggest burden you can put on anybody. I could only speak for kids that were

younger than me or my same age. My naivety was insecurity and then my insecurity took over my naivety and then it became a real problem. I was getting threats from all sorts of different political factions because of what I stood for, but I just see things through the eye of common sense, as I was saying earlier. I try to write things with a value, that are easily understood. If you are going to cut through to an audience, cut through by the imagination of finding words that are quickly understood and easy to sing.

AI: Seeing your new band and hearing your

also 5 or 6 tracks on there that I think are absolutely brilliant. I think there is more value to come and see us now than the last time around. The only way we are going to be a part of a movement of the world is by going onwards, but keeping that inner strength of what Sham 69 was all about.

Now I see what is going on with America, people just using the country to rape and pillage as much money as possible playing rock and roll music. I find that really repulsive.

AI: Like Stiff Little Fingers...

Jimmy: Exactly, all those type of bands- they were the rotting vegetables and maggots of the whole punk thing anyway, and Malcolm McLaren and people like that can be roped in on the situation also. Malcolm McLaren in my mind was a murderer, he put together a puppet show and somebody died in that show. The images and situations such as that I want to get rid of and develop the other cultural activities of what it is all about. That's we come to America and say, "come on, get off your asses, go and see the world, this is what it's all about, we've got nothing left to argue about, this is the time." I came to America to sing one song, "If The Kids Are United", the rest is a part of what happens next. Sham 69 wants to play in Moscow and sing "If The Kids Are United", we want to go to Tokyo, to Africa... and make them realize that there are other people in the world, that's what we're all about...

AI: Beyond governments and countries...

Jimmy: Yeah.

AI: How are you going to approach this band without getting into the trappings of the music business and all that like with early Sham 69?

Jimmy: Learning by the mistakes of the past and making sure that I understand what happened and that it doesn't happen this time

around. That's all I can possibly do.

AI: Already it seems like you're touring America and you are playing the John Anson Ford Theatre, which is a big rock and roll...

Jimmy: That's the biggest place we've played though...

AI: It always seems to be that way in L.A....

Jimmy: Most of the clubs we've played at have been like this (Night Moves, 300 max.)

AI: John Anson Ford was big and expensive.

Jimmy: That wasn't up to us, it was the Damned's gig, Sham 69 were just put on the bill to make sure that the place filled out (laughter). I don't look at it any other way. They had to walk on after us, that's their problem. The Clash had to do it once & they



Sham at Night Moves - AI

What do I know about political changes?

How do I see so many faces?

It's always on the T.V. Oh my God I love T.V.

What can I do for the dying and the dead?

Where do I get to see all of life that's bled

It's always on T.V. Yeah, Oh my God I love T.V.

We're the bastard club, the family of freedom

The bastard club, the excuse without the reason

What ya gonna do when they're banging on the door?

What you gonna do when they're bitten to the core?

How you gonna feel in words and anger?

When often, it's said and done?

Why am I actor in this Monty Python?

And is this the time to live again?

The years that once were taken

Oh my God, now you can tell me. Come on, now you can tell me.

new LP and I say that lyrically this is the same Sham 69, but musically it seems toned down.

Jimmy: I don't think it's toned down. You have to remember that when Sham 69 first started we couldn't play- everyday that we played we got better, we could never get any worse. We always went on- and this is what we should sound like. After 10 years we have, and we should have matured musically, to be able to be more listened to but still with the content of what we were about in the first place. That is exactly what has taken place in my view. On the first album there are 4 or 5 tracks that I would never put on, and I'm not going to say what those tracks are (laughter), you can take your own guesses, but there are

got blown off the stage. I know that we get out there and work our butts off, and they don't like when they have to go on next and work their butts off. The Damned especially.

AI: Your new record is on Legacy...

Jimmy: We're not with them any more, it's one of the biggest studios in London and we liked the studio a lot and wanted to record there and put the record out through their label. They were seeing us as some metalic punk band that should go out on the heavy metal charts- they got it compleatly wrong. Luckily it was just a LP and single contract.

AI: What ahhpended to your own label, doing the Upstarts and Rejects?

Jimmy: That wasn't my own label, that was a load of horseshit, I didn't have my own label. They just set me up so that I could produce these bands basically. It was good at the time what I was trying to do, but it's like anything else, the apple cart can only be upset by those bands in particular. If those bands do what they do it was up to them, all I did was give them that break, give them a start and that's all I wanted to do. The course they took was the course they wanted to take.

AI: The other day we were talking and you said that this record really wasn't an indication of the direction Sham is taking musically. Are there any songs that are leaning to what we can expect from Sham in the future?

Jimmy: 'The Wind', that to me is the way we're going, and 'Bastard Club'. I'd like to play classical blues- a classical blues punk band is what I'd like to be. I believe that punk was rock and roll turned inside out, showing the raw edges rather than the shinny surfaces, I believe the next step is to take blues and start from the other side- instead of having to have the deep meaning values, it's deep without having to be intellectually deep. I can be more natural amongst the blues- punk is the stance I take with my lyrics and the way I feel about life.

Paul: Do you see any other type of movement coming up that you might like to follow...

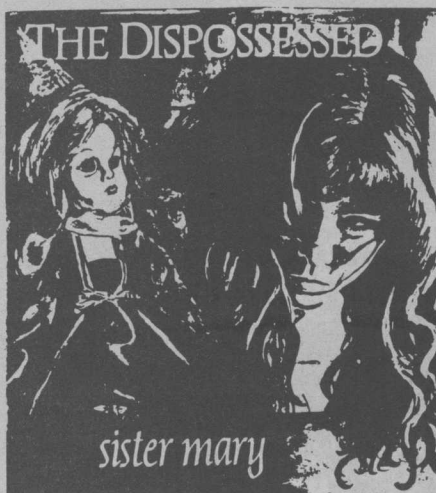
Jimmy: Again... it much better to have that situation take place first. It just happends that way. I think playing these type of places all over America- these are the people that really have a value for music- they are the people to come across to first anyway because they are our original audience. These are the people who have been born and brought up with what we do. They are more important than taking it to a market. After that it's just people who listen to records and the radio and only come to the gig because they heard it on the radio. These people are the people who will go out of there way to go to a gig to see a particular band.

AI: Do you think it will be this way next time? The music you are playing certainly has radio air play possibilities and probably a different audience...

Jimmy: Fuck it doesn't really matter does it as long as whoever wants to come comes. See now what we have a following, those people will mix with those who just hear it from the radio- and maybe those people will influence someone else. We've got to influence if we're gonna make the change and the development of change, we've got to come across to everybody. I don't just go out there and preach to the converted. I'd probably pick on them before I pick on anybody else.

AI: I'd hope that you would.

Jimmy: Well you know that I would! It's not even a case of "no I won't, yes I will" it's a case of you know. You know!



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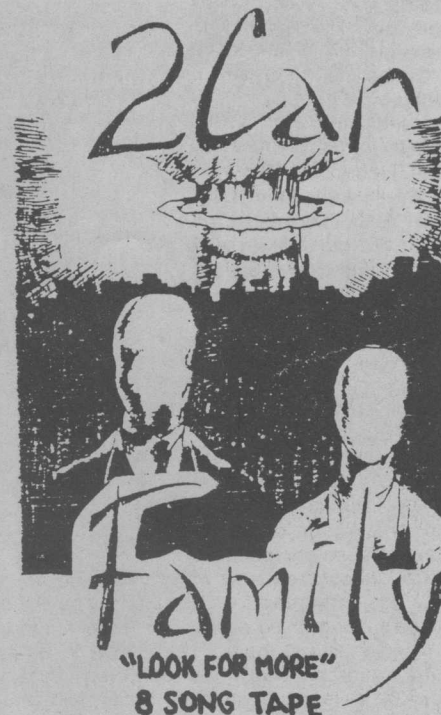
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Government Issue have always been greatly disrespected by the masses for some alarming reason. Once hardcore heros, have over the years gained self fulfillment by playing music of their own experimental taste. But that has also worked against them in the aspect of popularity. But hey, it always takes awhile for anything to penetrate them balcies. Do yourself a favor and take a trip into a new realm.

Interview by Thomas and Kirk at the Anti Club during the performance of another band, so if we incorrectly quote someone, oops!

FS: On the flyer it said you guys were from New York?

Pete: Uhhh!

John: We moved, yeah our home base is in New York now.

FS: Really???

John: No, actually that's where Johnny Spit our label manager is from. They sorta made the mistake I guess. But we do want to relocate- to California, like Dag Nasty. We actually, not LIKE Dag Nasty, they broke up, like Brian Baker.

Pete: We want to relocate to San Francisco, good hills in San Francisco.

John: No, everytime we want to play an L.A. show, it gets ruined. We want to play an all ages show.

FS: Why would you want to move to California?

John: I think the weather is extremely better. I'd say I like the D.C. scene musically and everything, but I don't know if I could get into the California music scene, especially San Diego where we played our last show... almost lost 1000's of dollars, and I don't know, I don't think we have big enough hair.

Pete: Yeah, the place is nice, the weathers nice. It's learning to deal with the people, it's a very different attitude. I was noticing, the whole band thing attitude, bands try to be real big and have big, bad attitudes. They're very nice people, maybe it's their management and stuff like that. They have an attitude that they're bigger than what they really are.

John: Now we're into... more or less we don't do much in Washington, we don't play that often. Uh, I think it would be great if we moved, but California has always been very flakey for us... there are sooooo many bands out here.

FS: Are you going to try to get more shows?

John: Not for this tour, no. I think what the problem is, the band never toured that much in the past, as much as other bands do, and now we're at the point where I think it's in our best interest for the band that we do tour harder. The more times we come out here the better it is for us because more people will remember our names and if we play more, more people will come to our shows and hopefully people will take interest in us. Tonight we're headlining but we've never headlined a show in California. Now it's getting to the point that even though San Diego ended in a fiasco... I think we impressed a lot of people. We really came and and played really hard. I thought we did a really good job. The fact that we carried around our own sound system and it sounded really good. I think people will remember us.

FS: You went to Europe a year ago.

Pete: Yeah, that was actually 2 years ago, that was great.

John: We broke even which was incredible. I didn't think that we were that well known. We got a lot of recognition after the shows overall.

Pete: The Europeans are interested in seeing American bands, especially a D.C. band, especially because the Minor Threat thing is really big there... still. I mean you can't deny it. They wanted to see what it would be like to see a band from D.C., we just happened to be the band. Scream paved the way, so if Scream could do it...

FS: I heard you had an accident?

Pete: Yeah we did, we were in England, we were touring with this other band called Bad Blood and one of their members were driving and uh, lost control of the van, the road was very windy and he might have been going a little fast and before we knew it we were rolling. I fractured my ankle in three places and broken ribs, Tom cracked and scratched some ribs, he (John) walked away unscathed!

John: A lot of us did!

Pete: It was amazing.

John: That was a shame because unfortunately we didn't get to the biggest gig, which was in London... the more recognition we get, the better off we are. Maybe we can make a living off of it (the music, not accidents!). Our goal is to be a heavy duty touring band like the Replacements, any of those bands.

The label has to push a lot more. Now with the new record they said they would push us more, we're still with Giant Records. We whave a new album out soon called 'Crash'. We've got a 12 inch coming out in January, it's got a lot of live stuff from our last tour and a couple of old, redone versions, like old goodies. "Teenager In A Box", the extended dance mixes!

FS: Do you still play your old stuff?

John: Not as much, things change. When a line-up changes, things change.



John Stabb □ Kirk

Pete: Like I can't play like Mark and Jay can't play like however many bass players they've had in the band. A lot of people get bummed and scream "Play 'Religious Ripp Off'" and we can't play PR.

John: We had this kid get up on stage in N.Y. and it didn't work. This guy who thought he could play the drum beat.

Pete: So I said come up and play it!

John: Naw, he couldn't do it. I can only speak for myself, but Pete and Jay are the best rhythm section this band ever had. Finally for once and for all this is the TRUE Government Issue. Other times we've gone through different bands and it's always been GI, or GI's but it's always been a different band. It never seemed to jive. I think this is the best we've had.

FS: So the band is full time?

John: We'd like it to be, right now we're still struggling. Struggling hard. This has been the best tour we've ever had. We've been out for around three months on the road. We're playing constantly everyday. Things are a lot better, we're having a lot of fun. But financially we're still struggling a bit. It's basically up to the label to really start promoting the hell out of us. Getting the work out. Like the last tour, we came out and the record came out mid-tour!

Pete: Actually, the record came out the very last neck of the tour.

John: I think that going to happen again, well, about mid-tour this time.

Pete: It's better than not at all. I wish we could have planned it better. We could have started right as the record came out.

FS: Out of all of the DC bands, GI never seemed to be a DC band... know what I mean?

John: Yeah, I like that.

FS: Was it done on purpose?

John: I think everyone say there's a California sound, a DC sound, whatever. I think that all bull, cause I think there's countless California bands and they all sound like a variety. There's harmony bands like the Adolescents, then there's hardcore bands like Ill Repute or something. Then there's DC bands that have a variety of sounds, Red C who have a rhythmic sound then there's somebody like Scream who are really hard rock. I just find that all to be one big myth. We've always

done what we wanted to do, never really made a conscience effort, like, hey let's make this album like this. It's been 4 years that I've been trying to get this band to do something a little more melodic, harmonies, and now we're actually becoming a band that can do three part harmonies.

Pete: It's fine with me, it's what I've always wanted to do.... we've always been about trying to be as experimental as possible. We've been doing like all kinds of things... 'Boycott' was the first honest record, from then on it was our feelings first. 'Legless Bull' to me is a very dishonest record.

FS: What about "Joyride"?

John: That was me trying to be Jello Biafra Jr. It's someone that wanted to be someone else. To me it was like, I can relate more to relationships and moody feelings about friendships than about cowboy fashions. That's why I don't do that stuff. People still want it but that's the way it is.

FS: Not everybody.

John: Yeah. Thank god. I'm real excited that people liked our last album.

Pete: This album is different than the last one, it harder, yet it's another direction again.

John: It has harmonies.

Pete: Yeah, to me it has a lot of variety.

FS: Your music changes and you lyrics change, yet your name remains the same?

John: The name never really ment anything. It was never a political thing or anything like that, it just came out of a Black Market baby song, "I want a war, I want to be a G.I." They were the very first band I saw. People always connect GI with politics and DC because that's our home base but it's a name that nver ment anything. It could be like the Chairs or something.

Pete: Jay and I sometimes think we should change the name, just because it's such a different band than what it started out to be. You know he's (John) the only original member and sometimes we feel that the name works against us because of the past.

John: It's very inconsistent.

Pete: Whether he believes it or not, the old GI got a bad name for themselves. Of being mediocre, never really on the edge, and now we're pushing musically in a different way and maybe if we had a different name, people would be a little more enthusiastic. We're

something new, yet we're under an old name, so there's a lot of apathy, people go "Oh, Government Issue, they've been around for ever". We as a band, have only been around 2 years, we've put out a good record, toured Europe, toured the states twice.

John: Tom our guitarist used to have to write all of the material and now Pete and Jay our rhythm section come up with a lot of stuff which is great. It's relieves a lot of pressure. Mark is a great drummer but we had to schedual the band around his school. "I can't do that show if I've got finals or a test" and Pete's still in school but...

Pete: I've graduated. I was willing to bend. I was a music major, I mean this is what I want to do "so go for it". I took a whole semester off to go to Europe. I want to make this full time if it's possible.

John: We would all love that. This tour and our next album, it's almost a make us or break us thing for us. We all decided when we took off for this tour, we have to make it or else! Hey Tom, it's Flipside (as Tom comes out of a noisey room)...

Tom: I was wondering where everybody was! There's not too many people, I feel shitty.

FS: It's good for a Thursday night. What do you think of your new rhythm section?

Tom: It's old now. Almost 3 years. It's really a lot different, it used to be, I'm not trying to let my ego get in the way or anything, but it used to be the guitar... the songs used to have to be so guitar oriented. I felt I was carrying things. Well with Jay and Pete, it's more of a democratic thing. It's so much better, and not only as song writers but as the whole running of the band- like where we do shows, we're gonna tour Europe, America... We run it by everybdoy, it's not so much in my head anymore. I'm so happy with the 'You' album. 'Crash' is going to out in two weeks and everybody had a real choice in it about what went on.

FS: What do you think about moving to S.F.?

Tom: Moving what?

John: Stabb was talking about moving the band to California.

Tom: He said that!!! That's news to me. I'm not moving from DC, so have fun.

FS: Maybe he was just joking?

Tom: Maybe- but if he does it, it will have to be without me.

©Kirk



Surfin' the Cess Pool with Dave Markey

Rinnngggg!!! rinnnggg!!! The phone rang like it always does in the late afternoon- "probably another damn label publicist" I thought to myself as I reached for the phone. But no, thank god, it was only Dave Markey... but before I could say one word the room started to quiver- quiver in a familiar fashion that only means one thing, EARTHQUAKE!! The intensity grew as more and more things fell before my eyes, the panic set in, "RUN!"... I dropped the phone, the quake stopped, I woke up... Shit I wonder what Dave Markey is up to? Oh well, another day...

Later on, that Saturday night found myself, Joy and Dave Markey walking down Hollywood Blvd. in search of whatever excitement was out to meet us. Besides collecting a few jaywalking tickets, and doing the usual sightseeing, we talked about those wacked out old Hollywood musicals, which brought the subject to Dave's movies and magically the tape recorder into record mode.

In case you don't know who Dave Markey is, well, he's the one man motivating force behind a lot of bands (Anarchistic Youth, Sin 34, Painted Willy, Anarchy Six and now Tusk), records (numerous records with the above bands as well as his movie soundtracks, 'Party Or Go Home' compilation series and now the 'Melting Plot' compilation series), movies (numerous short films as well as the 'Teenage Lovedolls' series and Redd Kross promo film 'Macaroni and Me' and he even used to work on a major fanzine (We Got Power). The dude gets around.

AI: So hey Dave, what have you been up to?

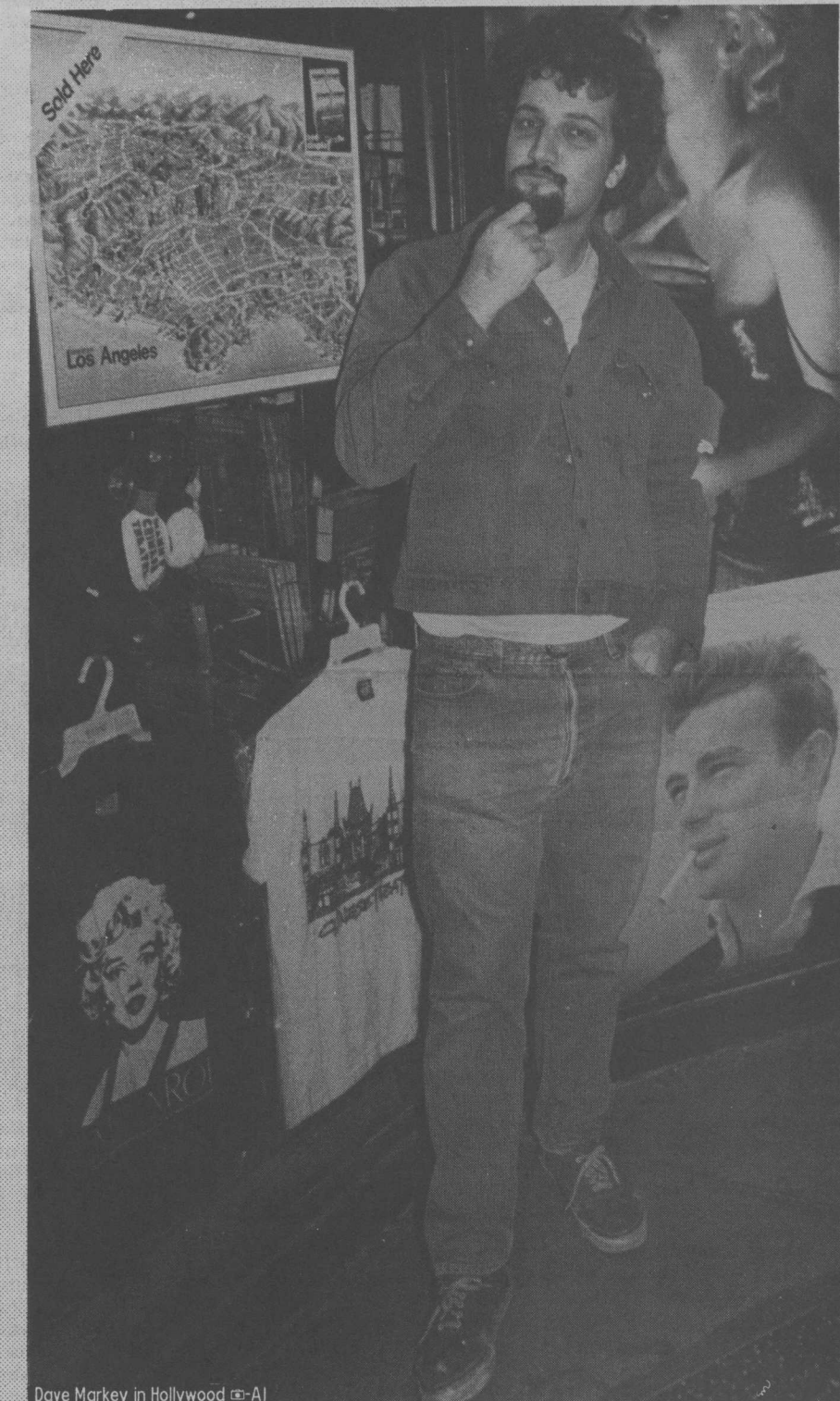
Dave: Well I just compiled a compilation album called the 'Melting Plot' as well as just completed compiling series of short films onto video tape. I'm working on getting shit together for a film, a super, super production. Ah,... I really wanna make a disaster film- like the 70's type of disaster film. I'd give it a really European art tinge look to it and I think it would be a new angle on an art film. Right now I really want to plug the record. I think it is a darn good record- a lot of neat stuff from all over the country as well as a lot of bands from L.A. All of side one is L.A.- newer L.A. bands like L7, Celebrity Skin, I Love You, Chemical People and of course the standards are on there like Redd Kross. They appear under two fictitious names.

AI: Will there ever be the third Lovedolls?

Dave: 'Lovedolls In Outerspace', yeah, maybe in the next decade when the dust clears. The Lovedolls became a real band and from there it became real hectic. To make a movie about an established rock band that was originally a satire would be like a double dip. I figured, they're a band now & they only have a couple of original members now- it's a very separate entity from the film. Right now to make a film it's so goddamned complicated it's silly.

AI: You've got 16 millimeter equipment now?

Dave: Yeah, I've been piecing together 16 millimeter equipment. The collection of short films are just my experiments with the 16. Just fucking film. I shot the film entitled 'Macaroni and Me' which was a take off on summer film entitled 'Mac and Me' which was produced by the McDonalds corporation. We figured we'd make our own film for a different McDonalds corporation. We actually shot it for an



Dave Markey in Hollywood □-AI

introduction to their show kind of thing. We did a mini tour and used it for the opener.

AI: There must be some good stories shooting that one, considering the scene where the nude girls get hosed down by Jeff in somebodys front yard.

Dave: Right... Actually the way it came together- we got the concept and shot the whole thing the weekend before that Variety Arts show, sort of improvising, sort of like how we did the Love Dolls films. We didn't actually sit down and write out a script, we just had a few basic ideas, and it was amazing. We're having an easier time conning people into doing more wacked out shit... because of the Lovedolls films.

AI: Just how successful were those films? I know you got some above-ground distribution.

Dave: Right. The first, 'Desperate Teenage Lovedolls', we had no intentions of making anything above a small film to show to our friends at parties, as we were surprised when it just took off. That was when the VCR thing first started and people were just looking for more wacked out stuff.

Joy: Did you go out and try to market it?

Dave: Well we learned as we went along, we had no idea. We did everything ourselves, we patterned it after how you did the Flipside video series. Is this an Earthquake or is there a train going by? (We didn't know what was

going on as we sat in the back of Dave's empty delivery van on Hollywood Blvd. But later the news confirmed that there was a small earthquake that evening!). Is there a subway underneath us? Anyway, Flipside Video was, believe it or not, an inspiration, we even used the same price! I think it was just some blast box beat music coming out of some Toyota... We took out that ad in Flipside and we were bombarded by a lot of orders for the film. We were selling it a lot in L.A. and we were showing it a lot in the clubs. We never got into the movie theaters because you just can't get in there with Super 8. It all started there, I just thought the appeal would be very limited to L.A., but we were surprised when we were getting orders from all over the country.

We just made the film on weekends, just a group of friends and it took us about a year to complete. We would just basically jam in the sense of film making, it didn't have any structure or anything and it all came together. We were all so stoked that we decided to go for the sequel, 'Lovedolls Superstar'. That is it's own story. In the meantime we had managed to get a distribution deal through Hollywood Home Video, they got us the full color package and got us into the video stores, like the straight videos stores across the country. We took 'Lovedolls Superstar' to SST, who were trying to start a video department, that was SSTV number three and I think that was the last video release. They were too busy concentrating on all of the records they were doing.

AI: Is the compilation record 'Melting Plot' a benefit record for your new film?

Dave: Initially... it was still difficult to approach people to try and get money.

Joy: Are your films appealing to a different audience than you would with your records, your music?

Dave: I think so. Red Kross fans can get into the films and SST music fans can get into the films then they have actually held their own in video stores and stuff but even though, we have had a hard time getting money together for another project. Initially we thought it would be a benefit record, but it's still very small time. As it turns out we ran up such an enormous bill in the studio that it is less of a benefit record per se, it's just a compilation record.

AI: Your band is on that record.

Dave: Well, Painted Willy did it's last recording for that record before it officially disbanded. That was just with Phil Newman and myself recording.

Joy: As far as your films go, who is the 'we' that you refer to?

Dave: Basically the core of We Got Power films is Jordan and Jennifer Schwartz and myself and Jeff and Steve McDonald. We Got Power films evolved from We Got Power magazine, a fanzine, publication from about 1981 to 1983.

Joy: Did you ever want to go back and do the zine again?

Dave: Yes, yes. So many times we've wanted to. We've had issue 6, which we called issue 666 ready to go but it never came together—we actually had half of it completed. It was a great magazine, I'm very proud to have been a part of it. We all just got into different things—Jordan's first move was to put out the We Got Power 'Party Or Go Home' record, 40 bands on one disk. Classic. I started rediscovering my Super 8 movie camera and really got into films and was also in so many

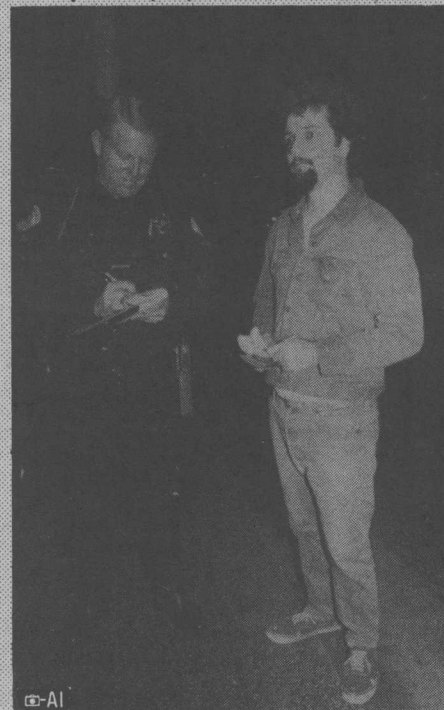
bands. The magazine just kinda dwindled away... We couldn't really compete with Flipside! And then there was Maximum Rock and Roll...

AI: You were in Sin 34 at the time and went on to Painted Willy and Anarchy Six...

Dave: And now I'm jamming in this band called Tusk, sort of a superstar assembly, Steve McDonald is in it, Jennifer ex-Lovedolls... we have the revolving door concept, Pat Smear played bass at the show the other night. I really like playing music and it has taken awhile to get the musical gears going again. But I'm really concentrating on film. I have three scripts that I've actually completed, I've been concentrating on actually screen writing.

AI: Isn't that a change of pace for you to actually write out the screen play.

Dave: Totally. Up till now it's been just shooting stuff that pops up in our faces. We would just use people off of the street, any



street people, we'd just give them a bottle of wine afterwards. Yeah, writing a script is definitely a sign of moving... somewhere, I don't know where, just moving.

AI: What are some of these scripts about?

Dave: One is called 'Criminal Groupies' which is about a cult of violent criminal worshippers. It was sort of inspired the whole Richard Ramirez thing, there was this woman that was just completely in love with Richard Ramirez, she was just totally insane, she was worshipped him like he was a rock star. I just thought it was interesting and wrote a script on that. I'm not exactly sure what my next production will be, I've been tossing around the concept of the disaster film for awhile. I have actually writing and conceptualizing 'Love Dolls In Outer Space 3D' but the politics around that just sort of shelved that concept for awhile.

AI: I guess in the 'Lovedolls Superstar', Jello Biafra (president of the USA) lead into the Lovedolls in Outer Space?

Dave: Yeah, Jello... I think it would be hot to combine with Biafra on a screen play, that would be amazing.

AI: So what about Anarchy Six?

Dave: Anarchy Six was actually formed in the

film 'Lovedolls Superstar', Steve McDonalds character Rainbow Tramine was a hippie that comes to L.A. and is corrupted and engulfed in the L.A. hardcore scene. From that we decided we'd play shows and from there we did the record. (Outside a crowd of people are running down the street laughing and screaming, with the police in hot pursuit). I tell you, Hollywood is crazy. It's a wacky town. Just think of all of the things that have festered here. Anarchy Six was a product of Hollywood, the street and the hardcore movement. Anarchy Six's LP 'Hardcore Lives' is totally great.

AI: A lot of the real cynical type really love that record!! Like all of our friends.

Dave: If it would have come out six years ago it would have been the foremost L.A. band. Then it would have been serious. We may play live—just keep those combat boots polished, those chains oiled and those bandanas washed.

AI: Have you gotten a lot of reaction from that record?

Dave: Yes. We've gotten some scary scary reactions. We got letters that just freaked us out. People thanking us for saving the hardcore scene, people saying "you're my favorite band next to the Sex Pistols and they broke up", "Hey man, do you get shit for the way you look, just the other day I was in the mall...", "We should unite against society...". I want to compile them into a book of Anarchy Six letters. It rivals the best of the Flipside or Maximum Rock and Roll letters section.

AI: It's alot like what you were doing in Sin 34

Dave: Yeah, that's how I understood it. I went through it. I still listen to a lot of music, I still listen to a lot of music that punk rock and hardcore inspired, I still think it's great. Anarchy Six was just more of a pun of the of dogma surrounding so many generations down the line, the people who weren't adding any new ideas or new twists.

Everything sort of connects, from the fanzine, to the records, to the films and stuff. It all just kind of spawns each other.

Joy: I guess you're just a Renaissance man.

Dave: Well, I don't know. Everything has it's roots.

AI: Are you financing all of this by delivering L.A. Weeklys?

Dave: I'm barely financing my rent and food. I'm just trying to do the Hollywood shuffle, slowly rearing my head in this cesspool. Basically I'm just trying to get the films happening, I'm redistributing both Lovedoll films myself again just to get it into places the other people can't get it into.

AI: Well, what else, I know you have an engagement to play bongos with Sonic Youth at the Roxy tonight.

Dave: Yeah, I have to run across town, my closing comment, I'd like to say that my main inspiration for living is just to get together and expose the true devolution that is Hollywood. The true nightmare that is Hollywood. As long as things keep going down the tubes I'll keep rolling the camera. I think the Bush years are going to really be insane, I think things are going to really start to really take off.

AI: Yeah, Hud is convinced things are really gonna go to hell.

Dave: I was convinced of that when Reagan got in. Things change, the whole mood of the country sort of went to the right, everything got conservative, MTV came along, we all lived through the 80's. But going into the 90's, I'm just keyed up and ready to go. I'm ready for the sky to start falling.

D.R.I.



(Dirty Rotten Imbeciles)

This interview was a joint effort, a combination of sorts, which was conducted separately on the same night and at the same party. Kurt, approachable as ever, sat down to casually discuss any questions or topics we might have.

by Castel Blanco and Abbey Cunningham

DRI just completed a two month tour which covered the U.S. and Canada with Kreator and Holy Terror. This was the first time that DRI toured in a motorhome and not packed into a van. They were sufficiently equipped with a photographer (who also acted as a bass technician), a lightman and a soundman.

"We're getting more professional in hiring a road crew", replied Kurt. "It feels good that we can give people and our friends a job, that we're helping them out".

They have a lot of cover bands doing hardcore and speedmetal, but they can't get the real thing. We played about 5 shows in each city that we were in and there was a cool turnout. There is a strong underground scene there. And there were Kuwala bear crossing signs on the highways. We went to the zoo and saw a Pladapus and bought boomerangs."

-What's the plan now that the tour is over? "In about 1-2 months we'll begin another U.S. tour to cover the cities we missed. This tour bouncers got in the way, we're always trying to find ways to get around that. That's the transition between playing halls to where nothing gets hurt to playing stadiums where no one gets hurt. But we are inbetween at nice clubs."

In addition, DRI was asked at the last minute to finish the Iron Maiden tour because the opened, Ace Frehley became



-What were some of your favorite gigs on this last tour?

"Boston. We haven't played Boston very much so it was good to play there. Atlanta was good. L.A., Seattle was real good and Montreal."

-So in touring with Kreator, it seems like you've all established a kind of comradery.

"Well, we knew Holy Terror before but we just met Kreator. We had good times with them at parties and staying at hotels."

-No problems going in and out of Canada? "Yeah, they wouldn't let us bring our shirts in because we had too many of them and we didn't have the proper papers."

-About a recent trip to Australia?

"People are really starving for music there.

ill. They reluctantly declined stating that they would have had to cancel the end of their tour which they didn't want to do. However, they felt it was a compliment to be asked.

-What do you think of "dicks" in the audience?

"There's a ratio of dicks per numbers of people in the audience. So with more people, there is a higher ratio of dicks per audience. Some shows are more radical than others. Some shows there are a lot of fights and others there's not. There still seems to be a lot of skinheads at our shows and stuff like that. But a lot of places they don't come to our shows because its just not their crowd. Not all skinheads are

Notes From The Nest

an excerpt from Kurt's 2nd book...

Yes, I have a nest, and, like a true tree dweller, I go to ground only to gather food. The food is free at the local soup kitchen, a mere 10 minute walk away, and I have only to be there at noon to receive a healthy vegetarian feast capable of sustaining me for the day. The "Zoup Kitchen", as it is called by its patrons, is the focal point of the day for many a park dweller, and the only means of survival for most of them. Now and then I pass their wet cardboard and rotten blanket beds among the bushes as I make my way to the Haight and wonder if maybe they would resent me if they knew I slept on a lounge chair cushion and inside a warm never-touched-the-dirt sleeping bag safe and out of the reach of the dew, slugs, cops and pissing dogs. I am an outlaw among outlaws. It is against the law to sleep in the park and against the rules to sleep in a tree. I do both and I know I'm right. I'm like a cockroach; A Realist; I don't know how to lie-prophetic pestilence and there's a million more from where I come...

So here I lie and solemnly smoke my herb with religious regularity from my tiny Popeye pipe, whipping up the winds of that raging word storm in my brain, sotospeak. Too many ugly words blowing around up there, wanting out but just having to wait in line like yours truly, single file- no cuts, at the soup kitchen. I write'em down as they come. I read up here also. Recently I've digested the crucial ramblings of Henry Miller, Jack Kerouac, Arthur Rimbaud, Baudelaire and a multitude of lesser artists. I suck'em in and spit'em out. Simple.

I feel I should give you a little background info; if you have read this far you may be curious as to how I came to find this nest, and later to actually live in it. Well, I'll tell ya, it was purely by accident that I came upon this wondrous person-perch in which I now recline. Kenny Jones, alias The Carbohydrate Kid, and me discovered the tree during between-soup-kitchen wander back when the Zoup Kitchen was being remodeled and the meals were served at Kezar Stadium. Ever since that glorious day we have made it our duty to visit this nest and lie in it, enjoying it's hospitality. About a year after we found the nest someone built an artificial roost for the owl which, to this day, lives below me only twenty feet down the tree. This harsh geometric landing is littered with large, dog-like, bird feces and the remains of small prey such as snails and mice. Anyway, it was from the owl that we got the idea of living in a tree. Then by accident one day, I fell asleep here, awaking hours later feeling completely refreshed. Eventually Kenny moved back to Texas, making the back of his truck unavailable as a crash pad. And Julie, who had always been good for a shower and floor space for a night, moved back to Sacramento. For awhile I slept in the band's van, but that was out in Oakland and the soup kitchen is in S.F. so the train fair was killing me. After a mini-tour to Canada I rented a sleazy hotel room on Mission St. for ten dollars a night. I enjoyed the privacy but knew I couldn't afford it for long. I talked the band into renting a storage space to stash all of my gear, packed my warmest clothes in a small vinyl carrying bag, bought a walkman style tape recorder and moved up here. For the first two nights I had no blanket and relied solely on alcohol to numb the cold wind which cut through my clothing. I drank beer and got drunk. Then this nice woman who my sister-in-law introduced me to gave me a sleeping bag and I haven't been cold since. Now that you know how I got here and why, I can continue with my observations.

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DRI, Kreator, Holy Terror

at the Celebrity Theatre Sept 9, 1988 by Castel Blanco

Holy Terror slightly warmed up the crowd. It was a pre-thrash and mosh atmosphere at the very most, only because this band emitted a typical epic of metallic speedcore with very little substance. This seems to be the case with a lot of opening acts in this musical arena. The crowd sustained the usual reactionary cause and effect, but awaited for something better.

Something better was Kreator. Simply described as mass times velocity, Kreator was an onslaught of booming intensity which elevated the headbangers to a centripetal frenzy. They ripped through songs both old and new with a vengeance. Their best songs were off their latest album "Terrible Certainty". They also played the title track off an older album called "Flag of Hate".

Then all of a sudden there was a drum solo. Completely professional but unexpected in the realm of thrash and speed metal. It was tastefully done without being dragged out. Probably because everybody was in shock. The rest of the band returned and they broke into a new song that had the crowd moving at an alarming rate towards the "event staff". These buffasses were trying to prevent stage diving and unfortunately obscured the view of the band. Yet, Kreator was still powerful, melodic thrash at its best. They played with the thinnest guitar necks possible. Their set displayed songs with intricate chords and blending chromatic harmonies, that from a classical point of view, seemed near godhead.

After a short set, they encored with "Behind the Mirror", and a very new song with members from DRI singing back-up vocals and running around the stage having a good 'ol time.

As complete chaos ensued upon the stage, along with shaving cream and general festivities, the end of their set signified the end of a successful U.S. tour. If Kreator continues to pursue this realm of melodic-chromatic thrash, they will entirely succeed in originality and innovate new ideas in the spectrum of thrash core and metallic music, and probably re-define the ultimate boundaries of such a course.

DRI opened up with "Manifest Destiny" which happened to be a floppy disk freebie in the latest issue of "RIIP" that was being handed out. Continuing with some old classics off of "Violent Pacification", DRI played these great old songs with a new polished clarity. With this new perspective in their music, you could hear the change from living at a poverty status in the streets to actually having a successful career. Unfortunately, it was at the sacrifice of the rawness they had once endured.

Playing their new stuff like "Slumlord" off "Four Of A Kind", they have defined the crossover sound as a barricade of metalheads and punks coming together but not really listening.

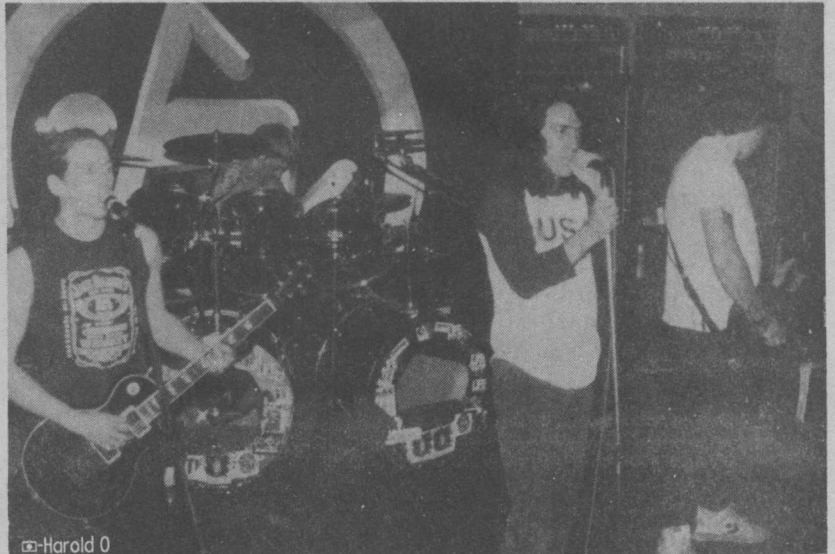
Unfortunately, with bigger shows with big bouncers, you run the risk of these buffasses getting out of hand while trying to dish out their version of crowd control. Kurt (singer) defied the "event staff" by yelling into the mike that "its not cool" that they were beating on peoples heads and loving every minute of it. The crowd cheered him on. So then a space was cleared in front of the stage for moshers and divers, which is classic DRI like we all remember, and it was packed up there. That didn't last long though. You just can't take that kind of diving at a commercial production like this. They won't allow it for long. Even though they played a lot of the old songs for nostalgia, the newer songs sounded better due to their change in style and approach.

DRI played a rather long set (compared to Kreator), long enough for each fan to be thoroughly satisfied. Coupled with an onslaught of encores, DRI also signified the end of a long tour. They will be heading out once again on U.S. grounds, but we can never go back to small halls and warehouses with tight-assed pits and 20 or so people singing the songs on stage with Kurt. Inevitably, DRI has crossed that boundry that seperates them from a lot of other bands just trying to get shows and play for the sake of playing.

dicks or anything like that. Its just that sometimes they're involved in a lot of the fights. We just played a show in Ft. Lauderdale and we had to stop and walk off the stage about five times because of fights. Skinheads were involved in every one of them. Its hard for us to judge just who started the fights. We just know that there's a larger ratio of fights whenever there's a larger

-Do you consider yourselves an apolitical band? Do you just try to get people to think for themselves?

"We just try to get people to think for themselves more than anything. We don't try to label ourselves as a political or as an apolitical band. If there happens to be something that has politics in it or something that others may see as a political view, that's just what



Harold O

skinhead population."

-What do you think of Nazis in the U.S.?

"Well, like Tampa or Orlando there were these two skinhead brothers who got thrown in jail for killing some blacks or something. So they got busted or something and all the Nazis are all fired up about it. They come to our shows and stand in line saying "Seig Heil, Seig

we're talking about, you know? We don't try to hold any barriers as far as what our songs are about. Everyone gets a chance to write whatever they want. If I write a political song, that's cool. If someone else writes about their own little bitch, that's fine too. We're not trying to be a political band."

-What do you think about apathy in the



Old DRI Al

Heil" We just tell them, "We're not into this shit at all!" We don't support these 10 or 20 people that are ruining the show. Our bass player is Jewish and wears a Jewish star in his earring. I know in Europe they're way more radical. At some of the shows the bouncers have big bats and stuff. Its real serious. They don't put up with Nazis at all. The skinheads try to come into the shows and they just don't let them in. Its way more serious than over here as far as Nazis go. They are ravaged by Nazis and don't put up with them at all."

scene? In general, do you feel that scenes are getting better, worse or staying the same?

"Everywhere that we play the scene is pretty strong. But it's hard for us to say because we are not a local band. You can have a really big scene looking from an out of town band, but as far as local shows, it's hard for us to say anything like that."

-I just saw your MTV video. Where was that done and why didn't you use a newer song?

"It was one track off a four video

DRI cont...

package that was filmed at a show at the Ritz in New York (87' tour). we were still looking for someone to distribute it but now it's already getting old. But we're working on a two song concept for MTV for "Four Of A Kind".

-Tell me about the books you're been writing?

"There was the first book "Word War One" which is out of print. The second book "Notes From The Nest" is being distributed by Rough Trade in the U.S. There is another book coming out after the tour. But I don't want to tell the title at this time. On the tour, I was selling 10-20 books a night. I also went to record stores to sell them. Before I wrote songs I wrote short stories. Songs are too restricting unlike writing short stories."

-Regarding a recent issue of "RIP" that featured DRI in a full page lay-out with a freebee floppy-disk.

"That interview was based on sensationalism. They took things out of context that we said and mixed it into the interview."

Well, we know how that goes. Interviews are not the easiest medium to work with. In the midst of a raging party, Kurt calmly generated all the information needed and it was still a difficult task.

(Band address: DRI 2440 16th St. #130, San Francisco, CA 94103)

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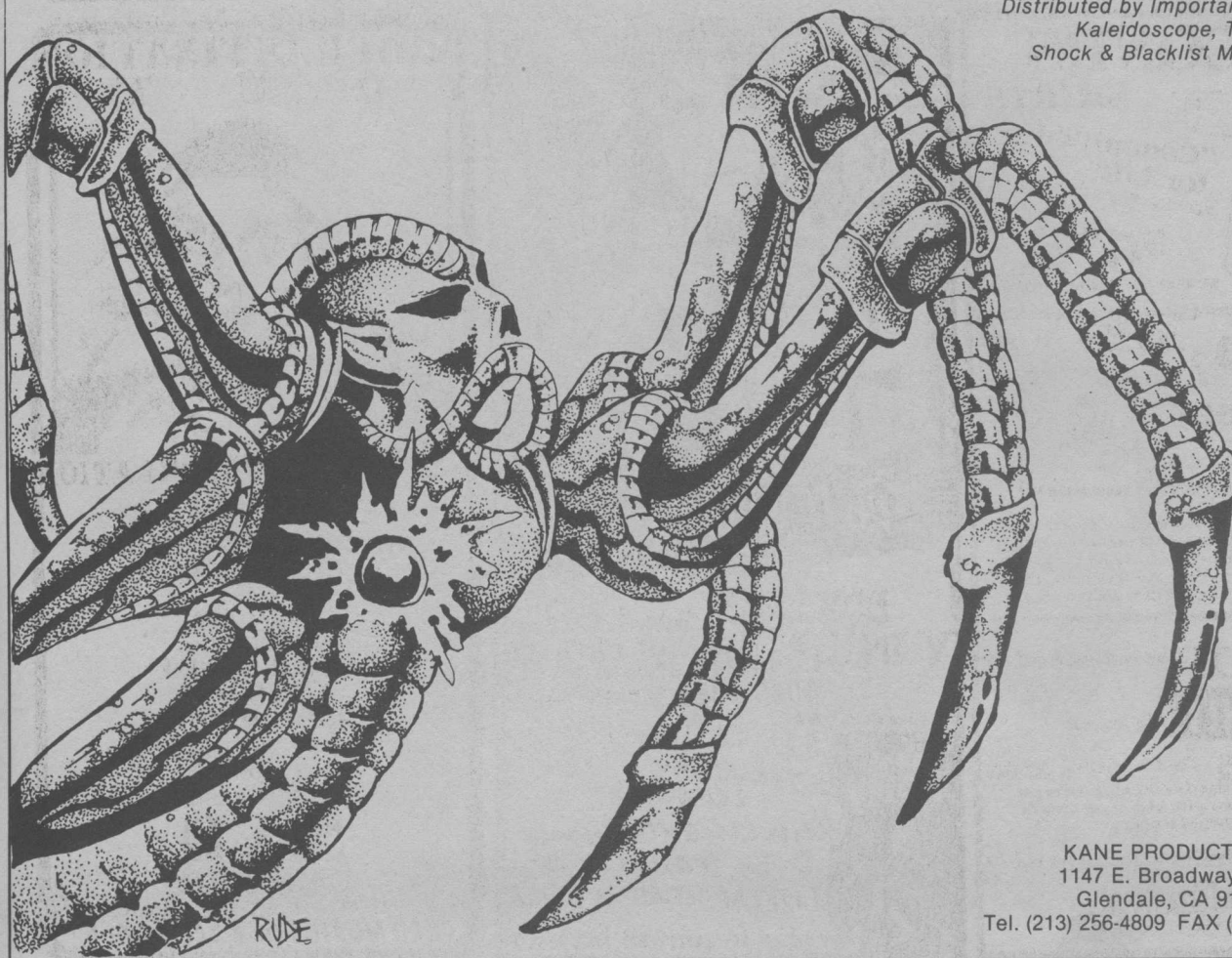
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beach thing was all about. He liked it, it was approval for me. Howard Devoto saw us play at the Hong Kong with the Bags.

AI: How early on did you play Club 88?

Jim K: That was our first L.A. show, it was fall 1978. Belinda Carlisle sat in the front row with David and Scott Towels from the Flyboys. 'Famous' Belinda Carlisle... we were smoking hash with the Gogos at the Woodsound-Jane Weidlin and Belinda! Smoking hash out of a small stubby pipe! The Gogos, the Flyboys and us played at the Masque 'The Night the Masque Turned Day-glo'. (Laughter) The good old days... I don't want to go back to those days but they certainly were a blast. I wasn't thinking about what I was doing, it was just happening, happening faster than I could comprehend. The beach thing just came along, I was just along for the ride and got swooped up in it.

AI: What did you think when all of the violence set in?

Jim K: That's one of the reasons we were least popular during the Black Flag/Circle Jerks rise to the top. I couldn't take it, it was really disappointing to me. Every party, every gig there were tons of fights.

Jim D: No girls could come to see us play!

Jim K: I would go home disgusted. I would be sickened by it all. I'd feel shitty about playing. There was no way I could condone or accept violence during gigs. It wasn't for me. Yeah, like in that recent Rolling Stone article, the violence was just as bad, probably worse then, it's just better marketed now.

I have boxes of stuff, arm bands, photos, badges, Rodney On The Roq chart when we made it to number 5! Remember that! I listened to Rodney every week.

Jim D: I still listen to him, I still hear 'Beach Blvd' stuff on his show.

AI: Who's writing the new stuff and what are some of your lyrical concerns?

Jim K: Jim wrote a lot of the new songs, I wrote most of the older stuff that had never been released. 'Mister Mister' is about Posh Boy, because he only paid us about 5% of what he owed us. The songs are about everything, just experiences.

AI: As far as your guitar playing these days,

comes from the heart, that's my approach. Lately I've been listening to the Allman Brothers cause I'm trying to learn how to play slide, but I like Bill Nelson, Phil Manzanaria... those folks... Ask Jim about his vocal style change.

AI: I didn't know it did change, I think you have a very distinctive vocal style.

Jim D: Well you know when you hear our band, you don't mistake it for someone else. I had vocal training when I was younger, for about a year. As soon as the guy taught me how to breathe and stuff I was out of there. That did help. I can go sometimes... 2 nights without getting totally hoarse! (Laughter)

Jim K: Two nights! We're ready for the road.

Jim D: It's hard to tour because everybody has a real job.

Dennis: We'll do what we can do on weekends until we can say fuck it, we're on our way. It's hard.

Jay: I just do this now for fun, I don't worry about the money.

Jim D: I don't need to make money off of the band, I have a job. Jay and I work for my dad pumping concrete.

AI: Who do you like in vocalists Jim?

Jim D: Pete Shelly, Howard Devoto, Brian Ferry and early David Bowie. That's probably it. Dennis what about drummers?

Dennis: Buddy Rich, Jean Krupa, Keith Moon, a lot of Jean Krupa... Carlton Barret...

Jay: I always like the bass player from Joe Jackson and Elvis Costello, Trevor Bolder.

AI: The other night we were at Night Moves and Mud Honey from Seattle were playing and they said "Hey this is Huntington Beach, isn't this where they do that funny dance?" This is 1988 and HB still has a reputation.

Jim K: That is sometimes a burden for us cuz we're looked on as the purveyors of it all.

Jim D: We started it. The Crowd started it all.

AI: I always thought you were the one who first started to 'slam dance' by the way you danced on stage and then the audience picked it up.

Jim D: I like to think so. We started the Beach music scene as opposed to the people in L.A.'s music scene...

Jim K: It was just the whole party scene happening at the time.

AI: Who started wearing the day-glo stuff?

Dennis: That was David Wilson, the late David Way of the Flyboys.

Jim D: Yeah, I ripped him off immediately! Within a day or two I had it.

AI: What happened to the day-glo sweaters?

Dennis: I still have a few!

Jim K: Occasionally we pop out the day-glo, most of my shirts got ripped or destroyed.

AI: That really gave HB an identity. HB seems to have dried up? What happened?

Jim K: There's a lot of bands and musicians, there's just no where to play. Night Moves...

Dennis: The pier got destroyed, they tore down the Bear, they closed down Safari Sams, they closed down Spats... they want to tear

down downtown, rejuvenate it, turn it into Miami Beach with high rises down there... shit we should be writing songs about that.....



Crowds first L.A. gig AI

all for free. David Forest was smart enough or dumb enough to put everyone, all the bands that had played there, on the house list so he would always have the scene there. We opened the Cramps at th Whisky, we had to play two sets... between sets Tomata du Plenty and John Doe were telling me, yeah we get nervous between sets... I was scared to death. It was really frightening.

Jim D: Yeah, I looked up to those people.

Jim K: I just bought the new X album, it's really good. One time we played the Hong Kong Cafe and Darby sat right in front of me the whole set! I guess he wanted to see what this

who are you listening to?

Jim K: I play aggressive and loose and my chops are not good, but as far as feeling, it all

Mike Ness, Social Distortion

by Jon Matsumoto

For those of you who might have forgotten or never knew, Social Distortion was the kingpin of O.C. hardcore back in the halcyon days of '82-'83. Its "Mommies Little Monster" album was one of the essential discs of its time. But due to personnel changes and drug problems, Social D. only managed to generate one EP between '83-'87. After a five year wait, this group of suburban outlaws has finally released its second album, "Prison Bound." For those who thought the band had permanently fallen into never never land, I'm happy to report that the old Social D buzzsaw blitz is still intact, though spiced with a few country yodelings and bluesy musings. Head man Mike Ness explains why the appropriately titled "Prison Bound" took forever and a day to materialize.

Jon: I wanted to talk about the album. It's been a long time since Social D. put anything out. How do you feel about the album now that it has been out a while?

Mike: It's been five years since the last one. We really went through everything a band could have gone through in that time. Everything from my drug addiction to personnel changes to financial problems. Everything. Equipment problems... We're just lucky we we're able to stay together. We didn't give up. We just hung in there. Even this last year we had to wait patiently for the record to come out. We were in the studio a year doing it.

Jon: I remember every time I'd see the band you'd say the album would be out soon yet it never materialized.

Mike: Well, that was caused by all those things, the drug addiction, the personnel changes, financial stuff. Well, we tried recording it in '85 and we got in debt \$10,000. It just didn't come out right. It's better the way it worked out because we now have a product that we're happy with.

Jon: Was the debt due to attempts to finance the album?

Mike: Partly.

Jon: You've been pretty open about your problems with drugs. How are you doing on that front?

Mike: Great. I'll be celebrating three years October 5th. That's just a miracle man. It just feels good to be alive today. There wouldn't be no record or band if I hadn't gotten clean. I was heading for a long jail sentence.

Jon: Are you in some sort of rehab program now?

Mike: Yeah, I'm involved in a Narcotics Anonymous type program. I attend meetings and help other addicts who are seeking help.

Jon: I've known recovering addicts and they say you're never really clean. You're always recovering in a sense.

Mike: Yeah, I'm still an addict even though I haven't seen heroin in three years. If I were to take that fix, pill, or drink it would be like I never stopped.

Jon: How did all of that affect the band at the time?

Mike: It was just getting so ugly. God. People didn't want to come see us anymore because they didn't want to see Mike Ness fall down drunk or nod out or forget the songs. I



couldn't do a show if I didn't (have a fix). Then as soon as the show was over I'd be back getting more.

Jon: A lot of the songs on "Prison Bound" seem to deal with going through those problems and maturing.

Mike: Yeah, it's a reflection of a wayward youth pretty much.

Jon: There are a lot of songs about the law and prison. So did you actually serve any prison time?

Mike: Well, I haven't been to prison but I've been in and out of county jail which was basically due to drug addiction. But we got a kind of blues image, an outlaw blues image. But we're not trying to glamorize prison life or anything. It's just the kind of stuff people don't usually sing about.

Jon: Well, it sounds like you're just showing what you went through and how you got out of it.

Mike: Right. It doesn't really have to be about me either. My personal sentiments are in there. I know there are a lot of people who can relate to it.

Jon: Sounds like the band has changed somewhat musically. There are some country and blues influences. You do a cover of the Stones' "Backstreet Girl" and you covered "Under My Thumb" on the EP. Have you always been a Stones fan and a fan of country and stuff?

Mike: Definitely. We're definitely getting back into our roots. Like old blues, country blues, early stuff. But we still have roots in early punk. The next record will have pretty good stuff. It's aggressive but it's not angry. I mean we're not really an angry band.

Jon: Do you still consider yourselves a punk band?

Mike: Yeah, I think so. Just because that's where we started out and that's where a lot of our roots lie. Even though a lot of our attitudes have changed and matured over the years. A lot of the ideas we had when we

started are still here. The thing about punk was the high energy and aggressiveness. We still have that and we want to hold onto that forever.

Jon: Things have changed quite a bit since '83 when "Mommies Little Monster" came out. A lot of those bands have changed into glam, metal, or hip hop groups. What do you think about that?

Mike: Well, we've never really followed the trends. When the slam, fast, one two fuck you bands started we were doing what we wanted to do. A little more melodic and little more rock'n'roll. We feel the same thing about the glam scene. We just refuse to fall into that, you know the long hair, tight jeans, wanna be Harley rider glam scene. We've never followed what was in.

Jon: You've changed your look as well, though. You used to wear makeup and die your hair.

Mike: That was back in '82 and '83 when shock value was still kind of fun. It was neat to make people pissed off back then and walk out in the day light and scare little kids and piss cops off. But now it's 1988 and all that's kind of gone. It's kind of hard for me to relate to mohawks in 1988.

Jon: I guess a lot of people feel that way these days.

Mike: In the beginning it was cool because I remember when Flipside was first starting and you knew everyone at the shows practically. It was cool because it was elite. It wasn't jock turned punk or gang stuff. It wasn't bullshit. It was kids going to underground shows getting in for a dollar or two and having a good time and it's changed so much now. The prerequisite for being a punk rocker these days is just a haircut. It's fashionable to wear stuff we were wearing back then. It's changed but I definitely believe we played a big part of what's happening right now. It was a valid period of time.

Jon: I noticed you re-did "It's the Law" for

this album.

Mike: That was written in 1980 the first time I was in the county jail. I was just really unhappy with some of those early recordings. So I not only wanted to re-record those songs but it went with the title track of the record and the image.

Jon: You mentioned some new tunes. Are you working on the follow-up album already?

Mike: Yeah, I've been writing this whole last year. We're going to do this tour and then hopefully get new equipment and start pre-production on the next record. Hopefully, we'll get it recorded by next January.

Jon: Sounds like you're quite a bit more productive these days.

Mike: It's all a result of being clean. I certainly wouldn't be around. There are people dropping from overdoses everyday, every three minutes or something.

Jon: You have a lot of support from friends?

Mike: I've got a lot of friends who are clean. I don't have to do it alone anymore. It's neat.

Jon: What was it like growing up in Orange County and being in a punk band there?

Mike: I don't know... It kind of was good. L.A. bands tend to get hyped a lot. And if you can't put up the hype and expectations you fizzle out. But us being from Orange County we had a low profile but at the same time we acquired a cult following. But growing up in Orange County as a punk rocker was rough. In 1979 we took beatings so kids could dress the way they dress today. I fought angry grown men, 40 year old construction workers. They were threatened by us. And then at parties you'd have the hippies. It was crazy. But it was necessary. It built fiber.

Jon: Seems like it would be especially tough because Orange County is pretty conservative to start with.

Mike: Right, and then there were all these beach punks and their interpretation of punk was pretty weird-- swastikas and slamming on broken glass. So the media just ate that

shit up. Yeah, it was rough. In high school me and Dennis were the only punk rockers in the school.

Jon: What high school was that?

Mike: We went to Troy High School in Fullerton.

Jon: Did your family give you a hard time about the music as well?

Mike: In the beginning, but now they're really supportive. They've seen such a change in me since I got clean that I think they're still in shock.

Jon: Has your audience changed since the early days? Do the same people still follow you?

Mike: Absolutely. That's what's neat it's like there are a lot of new people coming and there are those who were there when we started.

Jon: I was surprised when I heard "Prison Bound" on KROQ. You don't think of Social Distortion as a KROQ band.

Mike: We had never thought it was going to get that kind of response. It just happened. The response has been overwhelming all over.

Jon: Anything out there impress you lately in terms of bands?

Mike: I'm pretty narrow minded. I don't have a stereo right now. I listen to a lot of old blues now. The best schooling I can get is through the older stuff. I like T.S.O.L. and X. I saw the Nymphs and they were cool and my friend's band the Cadillac Tramps were cool.

Jon: The blues and country stuff, was that something you always liked?

Mike: I always liked it but I didn't know it. I was too fucked up. I mean if you listen to "It's the Law" that's a cowboy little guitar part. It's almost a Sergio Leone type thing. I always thought those things went good with punk overtones. And that's happening now with a lot of the country punk band like the Screamin Sirens. We started out as punk bands then everyone was doing it. Now it's back to the

individualism again. That's what punk was when it started. I like the country punk bands and the psychedelic punk bands are trying to be different.

Jon: Are things more open these days?

Mike: Yeah, were playing in clubs these days that wouldn't even let me in the door before. It's like, shit!

Jon: So is the next album going to be on Restless?

Mike: It's possible, but it's possible that we might get on a major label. Our manager has been talking to people but you know how that goes. We're just waiting patiently for a big label to swoop us up so we can get good equipment and maybe a Harley! We're willing to work hard and have worked hard. People think being in a band is one big party. But it is a lot of work and lot of times you have to do things you don't want to do.

Jon: Do you like traveling and being on the road?

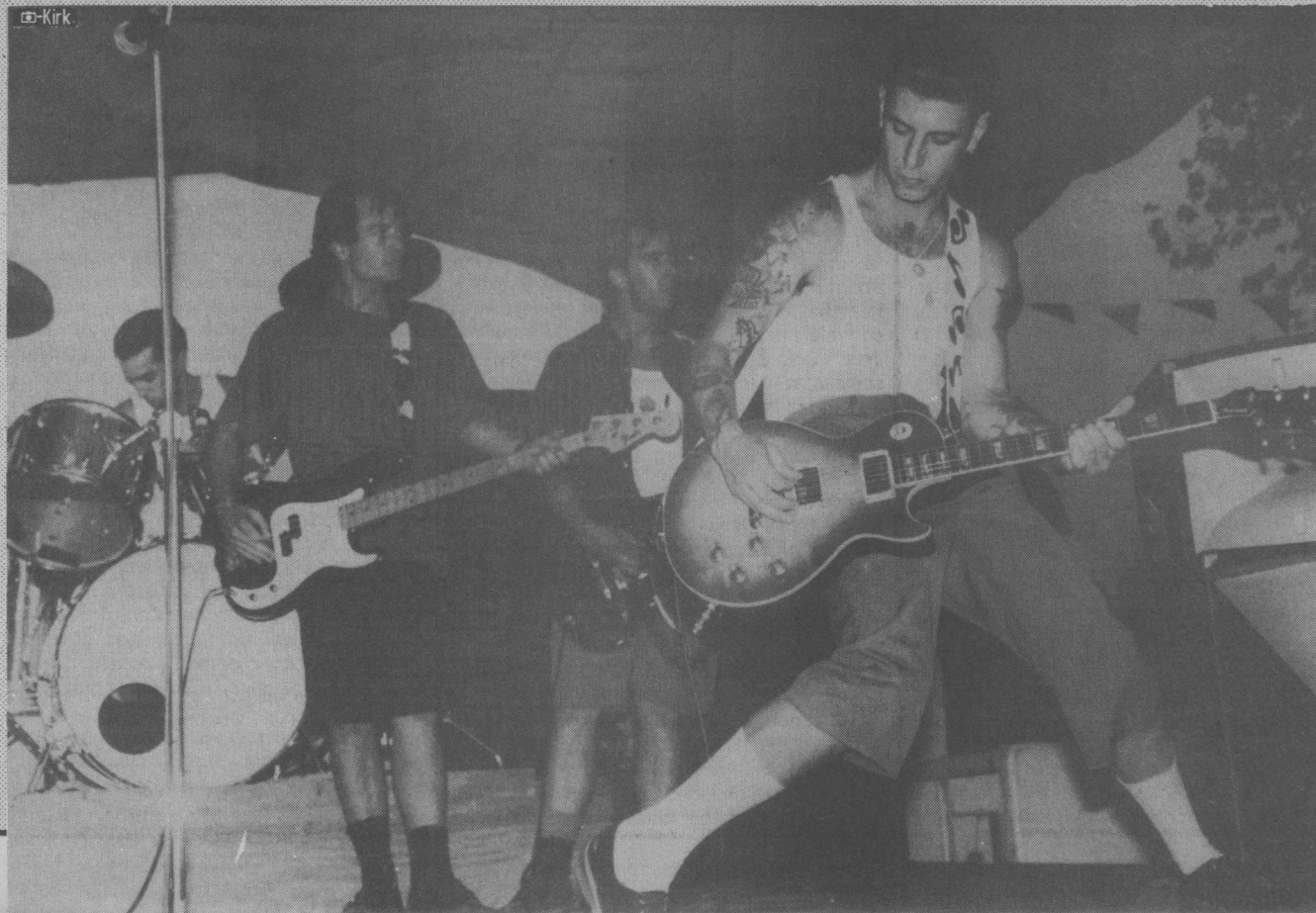
Mike: It's bitchin. Going to bed at 4 and getting up at 9. But it's a lot of fun. We're starting Friday for a six week tour. We're doing 30 cities in six weeks. We're taking a lot t-shirts on the road with us and trying doing it as professionally as we can. We're really looking forward to it.

Jon: You were talking about not having the right equipment...

Mike: Well some of us have jobs. When the bands going slow I go out and hustle and paint houses or whatever. But ,God, I don't know how to save money yet. I have these hobbies that are expensive. I collect collectables-- rubber dolls, clocks, clock radios, guitars... It gets expensive and sometimes I get obsessed with it. I neglect my other priorities like equipment and automobile stuff. But, it is fun, so fuck it!

Jon: Well, if you get on a big label you can have them pay for the equipment.

Mike: Right, I can shop till I drop.





GWAR IS GOD by Kirk ☺

Gwar makes Kiss look like the Partridge Family. Gwar is Man's last musical frontier. Gwar is a nightmare in which transformers are crossed with Motorhead. Gwar is God. Bow to your Master and make checks payable to Slave Pit Enterprises.

What originally started out as a harmless joke, has over the years snowballed into a rock and roll holocaust, where giant mutant Gwarriors pummel musical instruments into grinding riff rock/metal/punk noise. Oh yeah, and in the process they somehow manage to kill a few hundred spectators during each performance.

Yet, as complex and well rehearsed as it all looks, there was once a time when Gwar was nothing more than a handful of mutants standing on stage playing 2 chord songs. "Yeah, then we added two more chords and made it real intense, playing heavy fuckin' metal wasn't going to cut it." Thus leaving them with no other alternative but to become the biggest, baddest, ugliest (one quality that dawned from the start... except for Slymenstra, of course) hungriest band in the universe.

As you can imagine, all of this didn't pop up overnight. It took years and dozens of people that applied endless hours of hard labor into Gwar, doing it all just for "fun and nothing else". Eventually it slided down to about 12 solid people that had the strength to stick with it that long and even at that stage things looked limited as the band recalls "there was once a time when you could have said- wouldn't it be great if Gwar could play in another city? You would have been laughed at. It was unconceivable that we could do that".

Being laughed at then is going to become well worth it as I imagine Gwar will one day be laughing all the way to the bank. Their debut LP "Hell-O" on Shimmy Disc Records sold out in the blink of an eye. Only 2000 copies were pressed and it doesn't look like any more will be repressed. Needless to say, you'll soon be seeing that on the wall at Bleeker Bobs.

The band plans to release a 7-inch on a small label, just to keep things rolling, but eventually they hope to hook up with a more established label, one that will give

them creative freedom. "If we want to call our next album 'The Disappointing Second Album' then we will."

As for now, they're in California doing one of their five dates in Los Angeles! After convincing Sleazy P. Martini, Gwar's manager, that I was a full time writer for Popular Mechanics, I was granted an interview with the following:

- Balsac, the jaws of death: guitar ☹
- Oderous Urungus: throat ☹
- The Executioner: "whatever I can get my hands on". ☹
- Beefcake the Mighty: bass ☹
- Slymenstra Hymon: your death ☹
- Sleazy P. Martini: Entrepreneur extraordinaire and manager of the band. ☹
- Nippleus Erecticus: "I beat on things". ☹
- Flattus Maximus: taking a piss ☹

☺: Did Gwar start out as a joke band?

☹: We wear these clothes all the time!

☹: Leave no doubt that any hacks, copies or rippoffs will be killed or delt with in an excruciatingly painful manner.

☹: Come to the stage, get your head cut off... it is funny?... it is a joke? No? Ha ha ha...

☹: It is a bit funny. Ha ha ho ho ho...

☺: What made you record an LP?

☹: Sleazy P. made us do it!!

☹: The guy owed me a favor, ya know. I mean I been hitting up this fuckin' studio now for six months, he'd been late on his payments. So I said listen, I got a band here and you owe me a favor. You do this album or we'll all fuckin' rip your nuts off and feed them to my cat. The rest, my friend, is history.

☺: Sleazy promised us it would bring more souls to our shows for the slaughter.

☹: And we like that.

☺: Where did this band come from?

☹: The band... oh, you want to know where I got the band from! I don't know if you know this but I was quite the manager even before this, and my previous band, uh, Pansies From Hell, were creating quite a stir. In fact the PMRC and just about every other evangelical do gooder organization was after my ass. Well, it just so happens they trapped me in a particular New York studio, we were having a coke party, the Pansies From Hell and me of course, and uh, they bush wacked us and basically blew away everyone around. Luckily I got up the fire



All Gwar photos by Kirk

escape just in time. I made it to the roof and got my special helicopter and took off... well... they're a pretty persistent bunch and they chased me through South America. Every self-respecting dictator wouldn't let me land in any of their countries, so I just kept flying south and finally ended up in Antarctica. Well a couple of F-216s sent by the Argentine Airforce were waiting for me and I got shot down. I ended up crashin' into a snow bank. Luckily for me my pilot and crew were dead. So I ambled on out and figured I'd look around sees where I could crash for the night. Then I found this like decrepit old tomb and uh I thought I'd go in there for the night and goddamn if I didn't see all a bunch of frozen Conan type, uh, hairy scary weirdo types and the next thing I know they come alive and they're after me, ya know? Luckily just at that time a 3.2 ton of Crack fell out of my jacket liner and they forgot all about me, they dove into the bag. The next thing I know they're following me around like dogs looking for uh...





... it was written that whoever awoken us from our sleep would be our ... (spit)... leader. But we didn't expect him to be such a wiggid out guy like Sleazy... but hey.. oh OUCH! Sorry Sleazy...

And such a cunning hair-do.

Anyways, I took 'em back to New York. I was thinking they make good body guards at the very least... no ones gonna fuck with me cuz of these guys, ya know? They can sink the U.S.S. Missouri by spitting on it, ya know? I took 'em there and sat them down in front of the TV set and as I was looking at them I says, "I'll bet they can really fuckin' entertain some people. Maybe if I got them some instruments they could learn to play some rock and roll as well..." and damned if they didn't. watchin' MTV, Pro wrestling and all that shit, uh, they snapped up on this American culture real quick. So the next thing ya know they're touring... and I'm making money!!!!

Yes, he says this tour will bring us more crack, blood, more souls. We start out from the South Pole and we go to the North Pole. And just kill and kill and kill. In

time to kill Santa Claus. By, uh, what is it, "Christmas" they call it...

Yes, this Christmas, humans, it will be Gwar delivering your presents... not that feeble old man.

Santa, ha ha ha ha...

Yes, we will give you things you really want, like bombs, guns and high explosives.

Where was Gwar before you were frozen?

It is part of our history that we call the Dim Time.

Yes, before we were frozen on this hideous mudball of a planet, we invented music by stretching the innards of dinosaurs across the Grand Canyons and other huge areas of amplification and then by plucking their innards... I made music. I personally ate the dinosaurs in a large open pit barbeque that's why there's no more dinosaurs.

He is also personally responsible for putting us to sleep. If he hadn't eaten all the dinosaurs we would have been left alone to have whatever fun we wanted.

The master looked down on us and we

were just terrorizing so he said I can't let these guys ruin the rest of history, so he put us too sleep.

Our grandness as warriors left him no choice but to put us to sleep for we would not be put to death!

He was saving us in reserve because he knew that one day he would begin to loose his cosmic battle for supremacy of the universe.

We needed someone to make the evil that would arise someday.

So are you out to get the master?

Well, we're out to stay away from him.

He's out to get us!!

The master is the one that sent Techno Destructo after us. He had a cosmic purpose for Gwar but we have too much fun here on Earth revelling in your decadence.

We don't want to be pure, we want to defy gravity and have some fun!

We are chaos, perhaps one day after our 20th album we will go back into the universe- but it will be ON OUR TERMS! Not

on the terms of that peanut shaped demi-god. And don't get him confused with your God, the God of this planet- his name's not even God, it's Larry!

O: If you are warriors, why are you playing music?

W: We're musical warriors, if you knew how hard it was for us to play our instruments you'd understand.

B: Besides, how else could you get 20 thousand people in one room to willingly participate in a slaughter, it's the best way I know.

W: We don't want to be a football team. The young females, they love it, they flock to the shows.

☺: There's five musicians in Gwar, what are the others for?

W: I guess Sleazy is in Gwar, he's our manager... he is the only human cool enough to hang out with us.

A: And then there are slaves who's job it is to lick our butts and make us comfortable in general.

☺: I often provide meals, I am a known chef.

B: I was frozen with these pot pies, what do you expect me to do?

W: Slymenstra followed us to every planet we were kicked off of making sure we

were good boys, not sexist destroyers.

A: And here we are, desperate for that animalism of... SEX.

B: Forget it! (Hammering Beefcake over the head), how many times must I tell you!

A: So we turned to apes for comfort and thus, your race was born!

W: I find all the fulfillment I need in my dead girlfriend Pooky...

B: Yes, the wonder dog...

W: We got a large contingent of human slaves roaming around the south west picking up roadkill for uh, the after evening sex orgies that follow every show.

A: Don't mess with those Armadillos, they give you Leprosy!

B: I like Leprosy!

☺: Have there been any memorable live performances?

W: There was that wonderful show in North Carolina where the parapalegic convention showed up and threw their fake limbs onto the stage!

B: They tried to fool us! Ha!

☺: There was one college where we brought our giant meat grinder and proceeded to graduate them into small cylinders! Ha ha ha...

A: Of course there's a contest we hold

weekly, daily, nightly, over and over again...

W: Our number one fan Melvin, he must have a great plastic surgeon because everytime he comes back he's got this head sewn back on!!!

☺: That human contribution to Gwar can only be measured in gallons!

A: We have particular characteristics in people that best exemplify the death that we like. There this one asparagus shaped thing called the death pod. It's crazy, it's wacky, it's nothing but blades and death.

B: It roams the universe, an arbitrator of its own merciless justice. One day it will come here!

A: Of course out here on the West Coast... While we were basking in Antarctica with the Russian Scientists and the Penguins, the hole in the Ozone layer sucked forth the scent of Glam Rock. We realized that there was a glut of it on the West Coast and we came here to (smashing his mighty thumbs to the ground) squish them under our huge thumbs and make them exactly what they are, piles of worthless shit!!

W: That there is a part of my plan called "Rock and roll de-saturization". Basically what it means is there's a pile of rock bands as thick as the yellow pages in New



York. And we feel if we can play our music better and be more entertaining certainly we'd be able to kill 'em all off therefore reduce the choices to the average consumer.

☛: They use so much hair spray that they created a hole in the Ozone layer. They're irresponsible I tell you, and they must go! (Right about now I got the hint that Gwar was becoming tired of me, especially when Beefcake picked me up and grunted "humans are amusing but hardly worth living". I thought I was a goner and I began reciting my last will and testament into my handy tape recorder when, all of a sudden, Sleazy P. Martini came to my rescue. He said I'd make a better snack than a basketball, so I was thrown into a huge pit with a couple of hundred slaves. Some spoke English so I decided to speak to them as well)...

Slave 1: We're all slaves, slaves to Gwar's destiny.

☉: How did you become slaves?

Slave 2: They came and took us, took over our lives, we live like dogs now.

Slave 1: I was a happy art student, ya know, just working on my painting degree. I was fine, just doing pretty little pictures, even sold some to some people on the west end. I was walking down the street one day and heard the whirling of bat-shaped helicopter blades and a giant steel hook rammed into my head and jerked me into the air and dragged me to Antarctica and, well I've been here ever since.



Sleazy P. and the Executioner

Slave 3: I was in High School, just hangin' out, ya know, smokin' cigs out behind the dugout and all of a sudden there was this big meat hook and here I am in Antarctica.

Slave 4: I was going to elementary school. I was like only 5 years old and I was riding this school bus and this sub-machine gun just opened fire. This guy with a huge hair do came on and killed everyone on the bus and said Gwar had lost their helicopter

and they needed some way to travel around. Somehow I survived, I told them I knew how to tune a guitar which is something no one in the band knew how to do. So they let me live. I haven't seen my parents in years.

Slave 1: If you hang out with Gwar long enough, they'll do for you what they did with my parents. They murdered them and put them in pickle jars and now I can visit them anytime I feel like it.



Slave 5: I was an art student too. I was working on my doctorate in Baltimore and I was running errands for this guy that had this ridiculous hair-do and the worst fucking taste in clothes I'd ever seen. After awhile I got to wondering what the hell I was delivering and just as I was about to turn him in, a gun came to my head and he told me he was doing me a real favor and I've been working for him ever since.

Q: What do you do for Gwar?

Slave 1: Makes us work with deadly chemicals (working on costumes props).

Slave 5: Sleazy P's got his saying, "If it doesn't cause cancer it ain't worth a fuck". We find this philosophy very much true because several of us have died already.

Slave 1: Yeah, we take it into our heart, kidneys, brain, spinal columns, everything.

Slave 2: You just can't piss it out that's the problem.

Slave 5: Fiberglass, resin and silicon don't break down in the body.

Slave 1: Life as a Gwar slave is likely to be exciting, and short.

Slave 5: In case your wondering what some of this supposed stuff is made out of... it is mostly cancer causing agents. NO paper mache is envailed. If they do call it paper mache we frequently ram 'em head first into a fiberglass spike!

Slave 2: Gwar also has a great love for latex, probably because of the condom use of it.

Q: Props?

Slave 6: Some of them are props, some are snacks, some are sex toys.

Slave 3: We still try to maintain some humanity. Often we try to make fake bodies and corpses and fake blood and hope that Gwar will be appeased and not kill everybody.

Slave 5: Only rarely when intoxicated on the Crack-no low-LSD mixture that Sleazy injects them with before the show are we able to get by with the usual so-called fake blood effects.

Slave 1: The only advice that we can give to save yourselves is that all the women in the audience should run up to Gwar immediately after the show and all the men come mutilated or hide under the corpses of their friends, and maybe they will survive.

Slave 5: Let the advice go out here, and now for all of those girls who would like to have sex with Oderous or Beefcake- they've got problems. Oderous won't even get hard unless you're dead already. Beefcake, well, everytime he gets in the missionary position it's all over for the girl.

Slave 1: Well shit, the name says it all. When Balsac gives head it's like a hysterectomy. If it's love you crave from Gwar, go to the executioner and Nippleous, he just needs something to beat on. Slymenstra... well... man's only destiny... will fuck you to death.

Slave 2: So always choose a Gwar slave, they're much more satisfying.

Q: Why not run away from Gwar?

A:  Laughter!!!

A: That's like trying to run away from God himself, Larry.

Slave 1: It's far better to be one of Gwar's slaves than one of the upchucked audience members.

Slave 2: After awhile you get used to the taste of doggy do and butt pimples.....

Q: Why hasn't Gwar killed Techno?

Slave 1: They try almost every night.

A: Since he is mechanical he can fix himself.

Slave 3: He beats off to Popular Mechanics and gets some good ideas, then he's back again.



Slymenstra plays a mean ax.



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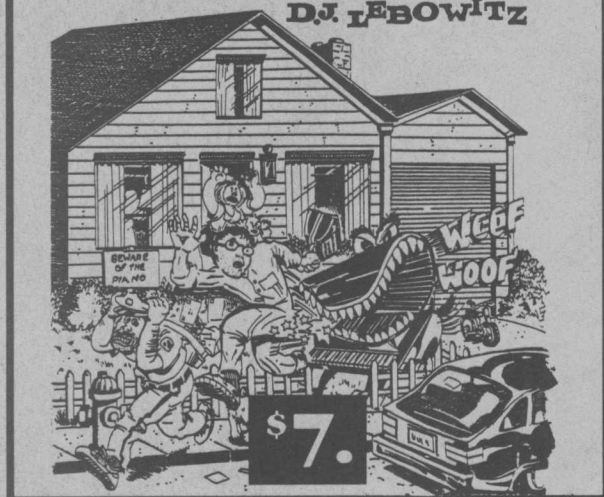
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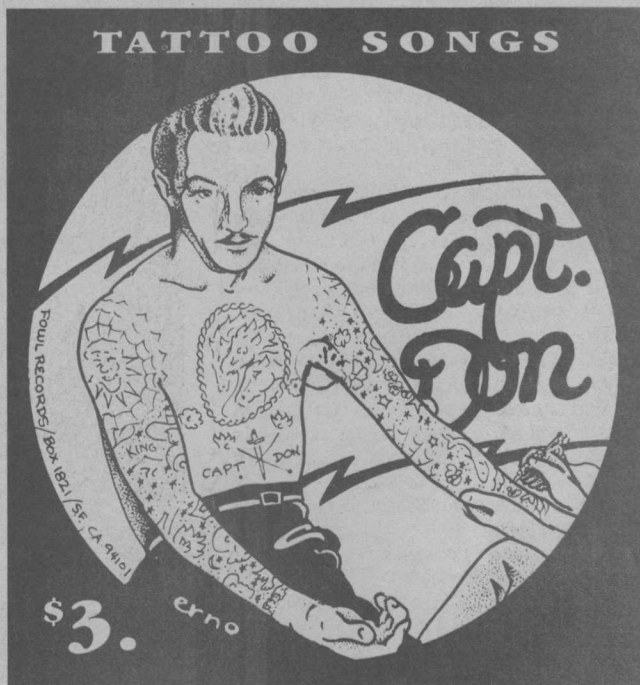
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TATTOO SONGS



#UNDEAD

©-Kirk

The Undead were interviewed at Rajis.

Kirk: What's kept you from L.A.?

Bobby: Money! And bands. The bands (Undead) gone through a lot of changes, these are the first guys worth taking the risk going on the road with. A lot of people, you know, don't want to do anything laid out, they don't want to give. Just take.

Tim: We're seasoned veterans!

Bobby: These guys are like... you know, pros! They know what's got to be done and they do it.

Kirk: How long has this line up been together?

Bobby: ...about four months now.

Tony: Since May.

Kirk: How long have you been on tour?

Bobby: We've been in San Francisco about a week.

Kirk: Your Gilman show was cancelled?

Bobby: No. That show didn't go down, we did the Covered Wagon instead and Sunday we were supposed to do a show at the Stone but we got in a car crash and ended up in the hospital instead. It was fucked!

Tim: We did a sound check and came back - BOOM!

Tony: We've got some great shots of him (Bobby) on the stretcher!

Bobby: Had a collar on my neck/head taped down.

Kirk: Are your tours always this exciting?

Bobby: Yes!

Kirk: So the last album you put out was just a collection of singles?

Bobby: Yeah. It was just singles and on cassette we added one extra cut that wasn't released. It's doing really good. It was released in Germany as an LP. They sold a couple of thousand copies out there, that they reported to us! They say it's out of print but we get mail all the time saying "it's in the stores" and shit. So they're just bullshitting us around but it's out and that's all I give a shit about.

Tony: Now that there's a solid line-up we're going to put something out and tour like crazy. Do a lot of general areas, weeks at a time.

Kirk: That stuff was pretty old, so you have new stuff?

Bobby: Yeah! Lots! Tons!

Kirk: You have a label interested?

Bobby: It's a possibility! We have a label talking and they're supposed to come here tonight! As long as everybody gives a good reaction it will be good.

Kirk: Oh, that was it, some guy told me that he saw you guys advertised as the Misfits.

Tony: That wasn't our fault!!

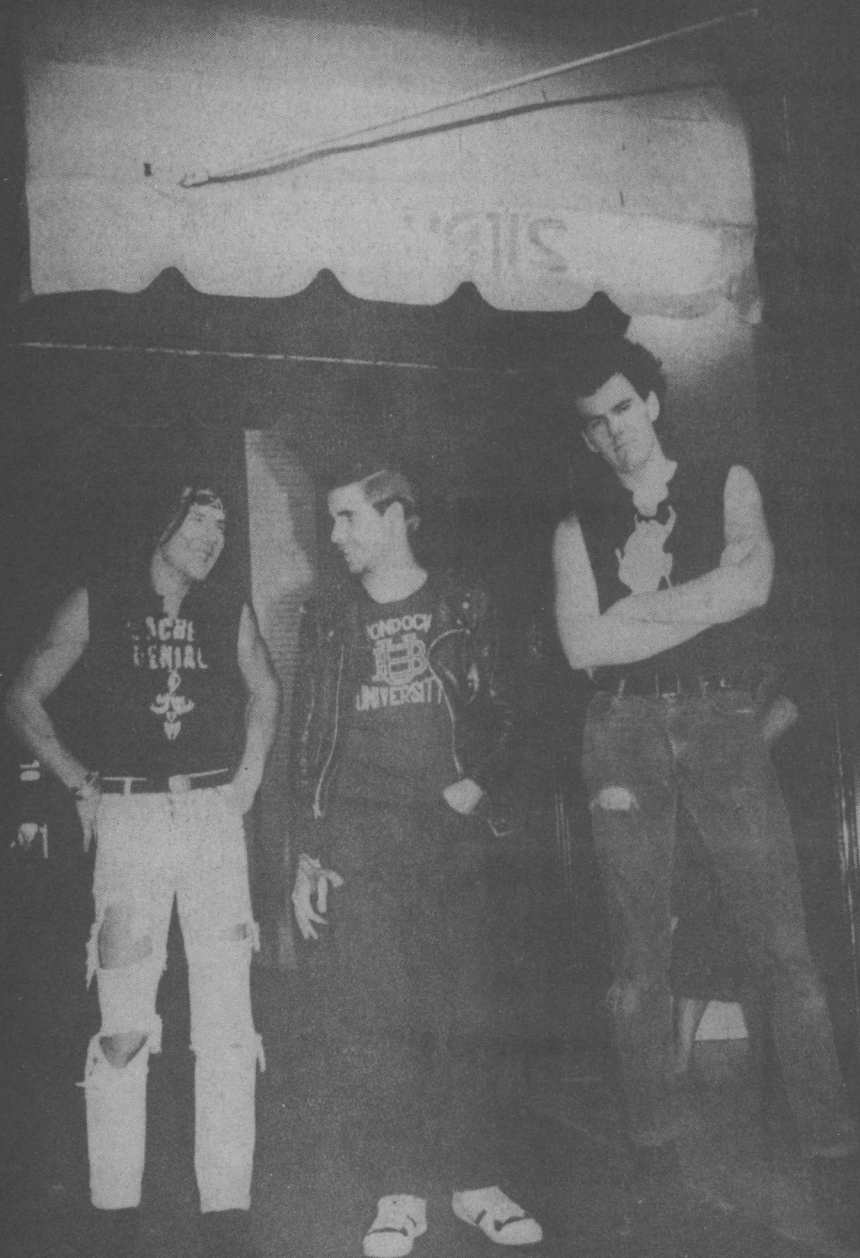
Kirk: I didn't think you would have anything to do with that.

Bobby: That guy was going to cancel us. He called us last week and said he didn't want us coming because he talked to somebody that said the band sucked and didn't draw! So one person tells you that we suck and you listen to him. That one person is probably Glen Danzig or Chris Lee (?).

Tony: The guy was paranoid so he probably printed us as the Misfits just to draw.

Bobby: We're opening for All, so what the fuck is he worried about? It's the funny thing about promoters, they will book some headlining act and give them \$5000 bucks, then bring some other band to open for them and give them \$100 and if it turns out bad, they blame it on the opening act!

Kirk: What kind of respect do you get back in



New York / New Jersey?

Bobby: We get no respect!

Tim: There's nobody to respect you back there anyways.

Tony: We do better outside of where we live.

Bobby: Outside New York. Once you get into New Jersey, Pennsylvania.

Kirk: This line up has played a lot of shows?

Tony: We've played a looooooot of shows. We ain't fucking around. When I met Bobby, I finally met some one that was serious. Sand In The Face (his old band), those guys were too busy smoking pot instead of licking stamps and shit and they were spacing. I always wanted to play hard. The guys in Newd (another side band), like Kake (?) from Sacred Denial,... when he quit all I had was Gumby and he was a great character but he drinks too much and too much other shit. I need people that are serious. Those guys are fucking....

Tim: I was in U.S. Chaos and this is definitely serious.

Kirk: So that's what kept you (Bobby) away... a serious line-up?

Bobby: Yeah. You know we've had interest from big labels, like Enigma and shit but the basic problem was the band wasn't getting out and playing enough. I think everything is going to work out real good.

Kirk: What do you think of the Danzig stuff?

Bobby: What I heard was good. I talked to a lot of people and everyone hates it. It's good, but it's not what you'd expect out of a ...Misfit.

Kirk: Don't you think it's absurd that people still follow him?

Bobby: When we're a better band, yeah!

Kirk: ...when you guys play more rock and roll which is what made the Misfits what they were.

Bobby: Well, I think I can say this, let him

fucking sue me. I hope he does. He did everything to hold the Undead back and I say it because I can prove it. I've got interviews, Thrasher Magazines, bootleg records where he says shit about me and they keep trying to stop the Undead and the thing is... he's afraid of this band. He knows this is a good band. He wastes too much time trying to fuck us over instead of concentrating on his own career.

Kirk: I heard he taped over you guys (Misfits) cuts so he could have the copyrights.

Bobby: No. He never stole anything. He just didn't pay us anything (laughter).

Stephanie (the electric lover): So you think that's why people don't go see the Undead?

Bobby: Well, we couldn't get connected out here. That's basically the strategy he uses, where he would say, ok, you know the Undead could draw a crowd here, you know if you book the Misfits, Samhain, Danzig, whatever band it is at the time, you know you're going to get 'X' amount of people. If we hear the Undead played here, we don't play here! A lot of people (promoters) are afraid of that shit, a lot of people are afraid of angriying him.

Weldr man: Can I talk to you? (So Bobby leaves for a second).

Tony: So this is the mini Flipside remote unit?

Kirk: Yeah. Why do you use a cane? (Bobby walks with a slight limp and uses a cool cane.)

Bobby: It's a long story.

Tony: Everybody is saying that the Misfits broke your legs! The last story I heard was that he tried to steal equipment from Jerry and...

Bobby: Joey Image...

Tony: ...and he broke your legs! (laughter)

Bobby: And this is why Glen Danzig is a real fucking pussy, cause he don't say shit about

Jerry Only. He don't say shit about Joey Image, he don't say shit about Googy. Cause they're all big and physically capable of kicking the shit out of him. All he talks about is me cause I'm fucking crippled and he knows I'm not going to kick the piss out of him. That's how tuff Glen Danzig is, he picks out cripples.

Kirk: I guess he's the new Elvis.

Tim: He's got pork chop side burns!!

Tony: Elvis with blood all over his face!

Kirk: Tell us about your new songs. I know musically you've always been a rebel.

Bobby: Yeah, it's just whatever comes to mind. We're not an art band, a political band, you know, we write songs about whatever the fuck hits us. We're not going to not write a love song cause we're a hard band. We like to play with images and fuck with peoples heads. We don't want people to know what to expect from us. We might end up picking up the London Philharmonic one day and cut a fuckin' record with them. We don't want to be predictable.

Kirk: Is this a rock and roll band or a punk band or...

Bobby: It's a punk rock and roll band... Last time we did an interview with Flipside (Pete), they totally twisted around the quotes I said. It was like, "Hey, I didn't say that!"

Kirk: When was that?

Bobby: Like in 1981, I said "I knew I wasn't going to be in the band that long. They were just waiting for Doyle to learn how to play guitar" and they way they put it is "they (Misfits) were keeping me until I learned how to play the guitar"!!!

Kirk: Is that enough for a good story?

Tony: Just make some stuff up.

Kirk: I'll take a lot of pictures. I can't write so I print big pictures!

☐ Kirk



MILESTONE... NOT MILOSTONE



© Kirk

Milestone: Not an interview but an incredible simulation.

Imagine my surprise when I, gasping for relief from terminal boredom, looked up into the middle of the half cluttered with 'hardcore' kids parking lot, only to find lurking amongst the dead, Milo Ackerman. Yes, Milo of the infamous Descendents. But what was he doing amongst the spiked black dressed, brainless ones?

Oh, I hear a crowd of 'safe' looking chaps talking about "his new band Milestone". Should I confront him now or after they play? If I do what will I say? Well, I guess I'll wait till after they play, what if they suck!

If this show had a 21 and over age limit, about half would be gone. Now if this show had a 21 and over IQ limit, there would be NO ONE in there except for maybe a couple of band members. So, how a band tolerates ignorance among the masses I will never know, but I should have asked Milestone. Milestone, by the way, opened their set with two thunderously dragging "Damaged" songs. Milo's vocals were as clear and harmonious as

ever. The band were jerky and pulling things down. The rest of their set was upbeat, rock pop with precision and tight performance. Hooks and riffs were the strings by which Mr. Ackerman dangled and danced to. They left anyone with any musical taste craving for more. Quite a surprise indeed.

Me being the highly prepared journalist that I am, I walked up to Milo and company with a pen in one hand and paper in the other and a scrambled mind.

I was asking 3 questions per minute, he was answering 50 words per minute and I was writing down ten randomly picked words per minute. Needles to say, when I looked at these notes a few days later, all I could do was laugh. But should I can the whole thing, make up an interview, or bullshit my way through a few pages relying on my sharp as a butter knife memory?

Guess what I choose? (Well someone has to fill these pages!).

The first thing that came to mind, was why was Milo singing for a band other than the Descendents? (All) As it turns out, he quit the band (The Descendents) to go to school full

time. By the way, he was accepted to graduate school! Thus leaving him with little time to be in such a full time band as the Descendents.

As odd as it may seem, biology is Milo's intense obsession, although feeling strong about music, he could not bail on school. Then came Milestone. Milestone was a three piece jam band that had no serious singer during their short time together. Milo had a little time to burn and music ringing in his mind, how they came to meet, I don't remember. The fact is, it worked out okydoky.

Lyrics are mostly written by Milo, some by Jovi the bassist. Musically it one for all and all for one. Although I can't seem to find the drummer's name in my notes, I'm kinda sure the guitarist's name was Chris. Oh, cancel that, here's the drummer's name; Bob.

The band isn't a full time pressure, but they are serious and quite good. The last notes I have scribbled down here are to do with how Milo feels about the new All album: "the production is really clean and some of the lyrics dealing with girls was... well I did that some so I guess..."

LEs LARMES

Les Larmes were interviewed by Garth Sutter in their downtown Los Angeles apartment near Otis/Parsons.

Jeffrey Charrous— vocals, guitar
Tony Toniolo— drums
Roy Appleman— bass
Eric Capucci— guitar

FS: So this is your guys place?

Tony: It's Jeff's place but we practically live here.

Eric: We tried to help him fix his floor, it was hopeless.

Jeff: This place was built in the 40's and we tried to restore the oak floors. They looked pretty good last weekend but then it rained with the windows open.

FS: So you guys are on that "Composite Drawing" compilation. The tapes really great. I thought GBH were going to be on it.

Roy: I don't think that tape is the final master. A few other bands are also on it. I toured with them in my old band.

Jeff: Pygmy Love Circus and Celebrity Skin are on the compilation, also about 10 other hardcore bands from around the country.

Tony: One side is all underground and the other side is hardcore.

FS: Are you guys underground?

Roy: We say we're alternative.

Eric: Alternative to shit music. We're not hardcore but we learned our way from hardcore.

Jeff: I was in Artistic Decline and Eric was in the Detonators so we have a lot of that in us already. We didn't want to become speed metal or like that 70's style stupid rock. Most punk bands are pretty pointless after a couple of albums. After their anger settles down they become like Ted Nugent. My attention span's really short so it's quite difficult to write great songs without Minor Threat tempos.

FS: You guys have some musical training or something right? Like the singer from Bulimia Banquet that went to opera school.

Roy: I got a scholarship offer for Cal Arts but I turned it down. It was s'posed to be for drama. I tried to change it to music but they wouldn't do it. So I went to Cal State and majored in music instead.

FS: Did it help you bass playing?

Roy: Not really. I studied composition.

Jeff: I got an opera scholarship. Eventually, one of my professors said that I'd have to choose between shouting and drinking and

opera (laughs).

FS: What do you think about the L.A. scene at the moment?

Tony: There's a lot going on. Seems like every heavy metal band on earth has come to L.A. because Guns and Roses are big now. But other scenes are happening too. There's Fenders as usual and a lot of other things outside of hardcore and the heavy metalers.

Jeff: I think everybody's replaced 70's records with CD's by now. The bland clone bands on the big labels aren't really selling either. Something new is happening again. It just takes a few great bands to kick in the doors.

FS: So what makes you guys better than the dozens of other bands with college radio 'hits'?

Jeff: Well, hits aren't really the point. I write

not to have to beg clubs anymore.

Jeff: We still have to beg some booking agents. I don't know, like Kim Fowley has been calling our machine for the past few days. About a year ago he called us after he saw our Spin review. He was pretty enthusiastic but he was having a root canal done and he started saying he would change our name to The Rebels or something easy to pronounce. But he's a legend so maybe we'll get a chance to work with him still.

FS: Are you on that KXLU compilation too?

Tony: We don't know too many details about that. They have our tape and they've played us a lot but who knows. One of our friend's band's over-the-air performance is going on so we don't know the criteria. We've played over the air twice but I don't think they taped

us.

FS: What does Les Larmes mean?

Roy: It means "The Tears" in French. You say "lay larme".

Jeff: People expect us to be pretentious because of our name but when they see us they are surprised that we sound how we do. I think if people are alienated by the name it's good because they probably would have rejected us anyway for some other thing. It's better to screen out the stupid people early.

FS: I saw the review that said your lyrics are black humor. Some of your songs are perverse and I think black humor is the wrong term.

Jeff: I have a low voice so funny lyrics sound ironic to a lot of people, I guess. Singers with high voices have to be really serious or else they sound comedic. I can screw around with words and amuse myself more because of my range. As for black humor, I like Nathaniel West and all that but I'm not like that Dream Syndicate writer who always gets compared to Faulkner. I'm not that sophisticated.

FS: How can people get to hear you?

Tony: I don't know if Flipside will print our address, but we'll mail our demo tape if people send a couple of bucks for postage.

Roy: Or just request us on your college station from the compilation "Composite Drawing".

The address:

Les Larmes c/o Age of Reason
P.O. Box 875113
Los Angeles, Ca 90087



things that have some meaning to me and to someone who will take the time to listen. Not a bunch of abstractions like 'dream' and 'rain' and 'light'. You can be poetic without being meaningless. Give me some verbs! So many singers have no point of view. Why not just be instrumental? That's popular now I guess. IRS and SST have all instrumental out now.

FS: You've been compared to the Ramones and Iggy Pop. I don't think you sound like either that much.

Eric: You pick somebody then.

FS: What are your plans. Is the compilation the only thing you guys have coming out at the moment?

Jeff: We have about 11 songs recorded. A few more things need to be done then we can mix. A couple of people are working with us for their school projects like a short film, a non-linear video and a couple of video projects.

Roy: It's nice when people approach us. We've even had to turn down offers. It's great

AVERSION

I know 99.9% of you have never heard of these guys. Trust me, you will in the very near future. I'd bet my balls on that.

Aversion is: Dash - guitar/vocals
Joe Tatar - drums
Edward Tatar - bass
Christian Fuhrer - lead vocals

Interviewed by 3-D on October 18 in Joe's bedroom at the Tatar residence, home of the Amanight.

FS: Since this is your first interview, lets hear the history of the band.

Dash: Well, originally I had a few tunes and I hit up Joe. I wanted to do some recording. So Joe and I waited for Ed to get out of jail (Laughter). We didn't know whether he'd want to be in the band or not.

Joe: We hit up Hedge once before.

FS: (to Ed) Is that true about jail? What were you in for?

Ed: Strongarm Robbery.

FS: Was it a little old lady?

what, a year now?

Chris: Ten months. Almost eleven months. Fuck it's already been almost a year!

Dash: So in about 2 months his probation is over! (Laughter)

FS: So you can't kick him out?

Dash: Naw, he's got a station wagon. (Laughter)

Chris: Watch what you say.

FS: Gimmie a sound discription.

Chris: Bon Jovi-ish.

FS: Without comparing yourself to anyone.

Chris: I was just kidding by the way "ha ha".

Dash: There's no one that sounds like us anyway, really.

FS: Gimmie some adjectives then.

Chris: Kick your ass music.

Dash: It's manic speedcore, that's what it is. But it slows down and gets spooky sometimes. A lot of it's a million miles an hour, and it's not thrash, it's fucking intricate. We're actually playing the same notes everytime we play the song.

FS: That's hard to believe.

Dash: Ah, it's rehearsed shit.

FS: No shit?

Dash: Going on eight years now.

FS: How old are you then?

Dash: 26 (For the record, Joe is 21, Chris is 20 and Ed is 18).

FS: Jesus. Dash is the bands father figure!

Chris: So his wife's the...

Joe and **Chris:** The Den Mother (laughter).

FS: So you guys have everything wired and ready to go, what about getting out in the field and playing?

Dash: At first we didn't want to play clubs at all because of all this presale bullshit (bands having to sell their own tickets) we wanted to play shows.

Joe: Where mass amounts of people could see us, instead of these pay to play clubs where where we end up playing with these spandex flafes with lingerie and makeup and shit. We'd rather be a rider with a bigger band so moshers have a good time and see us.

Chris: We're the kind of band that can play with metal bands or punk bands.

Dash: Even though we're new, we're a headliner.

FS: That's right, how did you manage to headline at Goodies over three other mainstream metal acts?

Dash: Madel Fang was the original headliner, we weren't even going to be on the bill, but then they said "You can play first or you can play last?" And a lot of people did hang out and watch. We really busted our asses for that show. We put out 15 billion flyers. People in Cuba are probably finding our flyers washing up on shore?



Ed: Yeah.

Dash: Anyway, he got out of kiddie jail and we started jamming, just doing instrumentals. This was around December of 1986.

Joe: Ed stayed with us because no one else could play the tripped out songs we were writing. We tried a couple of other guys and they were like "No, lets be like Rush." Ed's the only one who could learn out stuff. Plus he and I have been playing together for years.

Joe: Then we tried out singers, and came up with Chris eventually.

Chris: I've known Joe and Ed for a long time.

Dash: We went through a million guys, but we never gave any of them a chance. It would have taken most of them 6 months just to understand what the fuck was going on. Chris got it right off. Chris has a good attitude, attitude counts. Chris has been with us for

FS: But since the songs are so complex, don't you think some people won't get into it?

Dash: We're a musician's band. We don't give a shit who likes us or not. I mean it's cool to attract chicks, but this is like "anti-chick" music, so a lot of 'em don't hang around long.

FS: Don't you have groupies?

Ed: We have groupies, sure.

FS: Female groupies?

Ed: Oh, well, we have some female groupies.

FS: Don't you have a girlfriend Ed?

Ed: Yeah I do, but there always chicks who...

FS: Does she know about these groupies?

Ed: Yeah she knows very well.

Dash: Anywhere you go through, the ugliest fuckers you see with total babes, those guys are musicians.

Dash: I've got the steady girlfriend.

Joe: Make sure you print "Dash is married".

FS: What about the laser and the fog machine?

Joe: That was just a pock investment. I'll give 'em this much, the laser was pretty intense, but the fog was, eh...

Dash: We were expecting a bigger deal, but a lot of people came up to me and said that they liked it. We always try to have something extra when we play. We did that this time just 'cause we had the extra money; we sold twice as many tickets as anyone else.

FS: How'd you get a following in a totally different city?

Chris: I dunno, but don't anyone get the wrong idea, it's JUST A FOLLOWING. Not a gang.

Dash: We have a religious following, man. People who have shown up everywhere we've played since the first party. Chicks too.

All: That's right, yup, sure...

Joe: We've had the Waters call us to play Headbanger night.

Dash: But we're punkers. Y'know, people see us walk up on stage with short hair, they don't know what the fuck is going on. They don't know what kind of noise to expect from us.

FS: Are you planning on playing punk shows too?

Chris: Definitely!

Dash: Punk shows are the coolest to play.

Chris: The difference as far as we're concerned is the we have to pay to play these metal shows. The punk shows pay you.

Joe: Also the punk shows don't have as many problems with bouncers kicking people out for moving around, they allocate space for the pit and people have a good time.

Chris: The attitude at a punk show is just more.. free and stuff. Punk shows have a happier feeling to them. At metal shows they just sit around and drink.

Dash: I dunno, at punk shows you concentrate on having a good time and at metal shows you concentrate on playing. Longhairs will stare at your fingers.

FS: A lot of punk bands are message oriented or "educational". You guys seem to be more vibe oriented.

Dash: Yeah. All of our songs are about something in particular, except for a couple, like "Wig".

FS: Is "Mad Edie" a true story?

Dash: Yeah its a story about a girl who grew up as a psycho, she never got any help, joined the army, got kicked out for being a

also agree that any type of music could become commercial, including punk and speed metal.)

Dash: You can't be called speed metal now because you'll be thrown in with so many bands that all sound exactly alike. Just like the falfe bands. What the fuck is that all about man! It's about chicks. I guess we're not into chicks, we're into music.

Chris: We're into music before chicks but they kinda go hand in hand. He's got a wife, so it's easy for him to say that.

Dash: But those bands change guys everynight, 'cause anyone can play those songs, even if they've never played 'em before.

Ed: I've done that. I was in D.I. for one night!

FS: Without practicing with them or anything?

Dash: He learned the songs in the kitchen at Goodies! (Total riot of laughter, tears) But we're the band from out of nowhere. That could be a good title for the first record, "Out of Nowhere".

FS: When will we be able to go to the record store and buy an Aversion record?

Dash: As soon as A&R people start understanding what we're doing. They look at us and they just don't get it. They hear us and then, because we don't sound like anyone else, they say "You guys should do this and this and this" so we'll sound like someone else and fit a mold. But it's just a matter of time. Someone is gonna want to make a buck.

FS: If a major label wanted to produce you guys would you say "Nah, well stick with Shithead records over here"?

they sign to a major label and get a 'fine' producer... look what happened to X since they got that guy who produced Dokken to produce them.

FS: Do you wanna take it that far?

All: Hell yes, of course, etc...

Joe: This is a calculated commitment.

Dash: We were good enough to jump into clubs like two months after we started with me singing. But why expose yourself before you have you shit together? A lot of bands are doing that now and fucking up by doing it. We just stayed in the Dungeon* and practiced our asses off. We wanted to get out and play, we took a calculated risk and even though it wasn't a great bill, we tore the first club we played (The Inn) a new asshole.

Joe: So entering and playing the circuit now, we're really confident and tight, ready to play.

Dash: We should be billed with DRI. I like those guys. When people first heard us they said "You should play gigs with DRI". We were more thrash then, more starts and stops.

FS: Are you already slowing down and getting heavier?

Dash: We have to slow down sometimes, because if you don't play anything slow, you don't sound fast after awhile because you've set a mode.

FS: You sound like you're into psychology?

Dash: No, we're into dynamics and mood flow. Our set opens really spooky and slow, then it's thrash in your face. But whether you get it or not, we're gonna bombard you with it regardless!

FS: You make some pretty fuckin' evil faces when you play.

Dash: Anybody who's worth shit makes faces when they play! Am I right. I don't do it on purpose. It's just adrenalin and anger! I'm expressing anger when I play. If you look at 99% of the faces I make, they make me look ugly. So why would I do it?

Joe: I've seen pictures of my face when I'm playing, and I go "That's wacky" and throw 'em in the dumpster.

Chris: I dunno, but my stomach's rotting away before we play.

Dash: If you don't get nervous cause you don't have to think about what you're doing, then it must no be important to you. We purposely write songs that are difficult for us to play.

Chris: With our music, you gotta play straight edge.

Dash: It sucks, we always go on really late, so we don't get to party the whole night.

Joe: I sound like Campbell's Soup on the toms when I drink.

Dash: You can tell how much Joe has had to drink by how much timber is flying by you. But you stay straight and you play straight.

FS: I thought you were stoned everytime I saw you play?

Dash: I can't play stoned.

Ed: He looks that way, but he's not. He always looks that way.

FS: But you don't look stoned right now?

Dash: But I AM! (Everyone cracks up and the tape recorder explodes!)

* The Dungeon: The basement under Joe and Ed's house where Aversion usually practices. Basically a cement hole in the ground complete with gangsters from the 1940's buried in the walls. Bugs go there to die, and no one else will bother the band while they're in there.

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psycho, went and bought a gun and went to a mall and just started blasting people!

FS: Is she still around?

Dash: Last I saw of her was on 60 Minutes.

FS: You don't know her do you?

Chris: She's my aunt!!

FS: What about political type stuff?

Dash: "Welcome to Society" is political. I mean just the line "Welcome to society gone mad", how much more political can you get?

Chris: "G.O.D. C.O.D." is kinda political... well religious politics. It's about church leaders dictating to the public.

(At this point we went into a lengthy discussion of favorite types of music. What they all basically said was tha they like ALL non-commercial music. Dash and Ed even admitted to liking (gasp!) country music! They

Dash: Yeah, because I'd rather make indies first anyway.

Chris: Besides, we feel really strongly about what we're doing. We don't want to change just to please someone else.

Dash: Eventually we're gonna sign a contract and have somebody produce us. That's the business part of it. as we're making indies, we'll produce ourselves, get the first couple of records out with the Aversion sound we want.

If the record companies want to change us after that, they'll be cutting their own throats because that won't be what people wanna hear. That's why people say stuff about bands like "Oh, I like the early albums." Because the band was stoned in the control room, drinkin' beer with their friends, mixing their own record. They're not thinking dollar sings. Then

SONIC YOUTH



Surface of the moon ☐-AI

What do you ask a band that have been interviewed a billion times in every fanzine, magazine, and newspaper there is? What do you ask a band who have already answered every question there is to ask them, twice? I guess you just talk, which is what we did. We meet Sonic Youth for a formal dinner engagement and just kinda shot the shit for an hour as we ate, this is what came out of it...

Thurston: You know that song by the Fall, "L.A."?

AI: No...

Thurston: The only words are like "L... L... A... A..." That was the most perfect song I'd ever heard for L.A. "L... L... A... A..." That song to me really spoke about L.A., it just said it all...

Kim: Big and empty, I mean it's just so big and spread out. I grew up here...

AI: So what's the deal with SST or Blast First?

Thurston: We were on Blast First before we were on SST... Blast First didn't have anything happening in the U.S.A. and we needed a deal for the U.S. because we didn't want our records just available on import. SST were like the strongest label that wanted us, so we dealt with them. They were great to deal with at first but things got a little askew, Blast First finally set up a situation in the U.S. with the Enigma/Capitol distribution. We weren't a committed band to SST, we didn't join SST when we first got together, like a Minutemen or Saccharine Trust, so it was a different sort of relationship.

Kim: But we always wanted to be on SST.

Thurston: Oh yeah.

Kim: They changed a lot since the time we joined, they just kept signing bands. And for a band like us we kinda felt lost with the way things were going.

AI: So Blast First has an office here in L.A. now or what?

Thurston: Yeah, Ray Farell, they have their own corner down at Enigma, and they have offices in New York. We like it also because it's a label that pretty much, besides Ray Farell, is a label that is governed by women. That sort of attracted us. As far as the entertainment business goes, women are much more brilliant as far as dealing with it. That's a very

sexist thing to say but it's a very sexist business and it's the sort of situation that negates itself.

AI: Do you feel that the women can be more sensitive to a band's needs...

Thurston: No, women are just more sensitive to rock. That's why it's such a male dominated business. Do you think women invented rock and roll?

Lee (to Kirk): Do you think people who read Flipside will be into Sonic Youth?

Kirk: Yeah, did you see our last poll? Sonic

Youth were voted best band!

Lee: Yeah that was pretty weird. Your poll had Sonic Youth as best band of the 80's, was that a misprint?

AI: Yeah, we just put that in there...

Thurston: Best 'nude' band... best 'new' York band... it was surprising, it was shocking to everybody.

AI: You were best band, period. It shouldn't be such a surprise, you've seen what we cover in Flipside...

Thurston: I had the Flipside calendar, but I lost it, do you have another one?

AI: No, we were gonna reprint it when the days became valid again, whenever that is.

Lee: I want a Flipside Video with us on it!

Thurston: I gave a copy to Thurston! Did you guys ever do anything with that? Stewart Sweazy (promoter of Desolation Center Shows) said you, Kim, were gonna edit something together with all that stuff.

Lee: There's about 10 seconds of it in our new video.

AI: Really, 10 seconds huh?

Lee: Our new video is a real collage, we sorta raided our video library and put in a lot of different things that we liked, there's footage

of us playing and all of a sudden the band will turn into Black Flag and you'll see Rollins on stage or Ian MacKaye's in it, Nick Cave, Borroughs, Kerouac, a lot of different people... Steve McDonald from Redd Kross is in it, Jack Brewer is in it...

AI: You did this video yourselves.

Lee: Yeah we did all of the editing.

AI: I mean you, in particular?

Lee: Yeah.

AI: I saw the Lee Renaldo solo video stuff. I was wondering how you did some of that stuff and still kept it viewable, I mean with all the whole thing falling apart technically.

Lee: It was very difficult and actually we wanted to do the Sonic video that way too. It's a really hard process to get the image to stay there without screwing everything all up. It's all glitches. It's viewable but actually in a few places it alters the soundtrack, everytime they duplicate it, it is slightly different. There's places that the video makes the soundtrack go "wwrrrrrrrrrr". But you can't really tell with my stuff. That was the beginning of a lot of experimenting with that stuff. There's an editor that we've worked with that's found a way to preserve all of the glitch material. We were gonna do the 'Teenage Riot' video that way but it was really impossible because it kept ruining the music.

AI: They were pretty interesting for awhile...

Lee: We kept them short. Steve (drummer) and I did a whole series of shows in Europe and a couple in New York and we used that video stuff. We had a bunch of TVs behind us with that flashy imagery. We had 4 amps with guitars in front of them, Steve played drums and part of it was mixing tapes and part of it was turning on all four amps and having these guitars doing these wild things. Sometimes

there'd be two or three drummers actually.

Kirk: What were those shows billed as?

Lee: From Here To Infinity.

Kirk: You guys are into films and stuff...

Kim: Into films? Yeah... we see a lot of films.

Kirk: Wasn't some of your music in a death trip film?

Kim: Yeah, maybe. Richard Kern, he also shot Death Valley '69 the video, and he used some of his stuff from other films in it. In the new video we use footage he shot of us over a year ago and never ended up being used. We recycled it.

Kirk: Were his movies very successful?

Kim: On a cult level. He's not doing them anymore.

Thurston: Maybe women didn't invent rock and roll...

AI: Then who could it have been?

Thurston: Maybe it's like women don't invent, it's like only men invent and women are just responsible for it.

Kim: Men get into rock and roll to try to feel what it's like to be a woman.

AI: Certainly a lot of the glam bands support that...

Thurston: I mean there must be some logic, some reason why there are glam bands.

Kim: It's an ok reason for them to show their female side. Normally there's only certain emotions that traditionally men are allowed to express, but if you're up on stage... or dressed up or whatever... expressing their female side...

Thurston: In a hell of a rage...

Kim: They're dressed up or whatever then... I mean rock and roll lets these guys express things that otherwise wouldn't be considered manly.

Thurston: Why is the guitar in the shape it is?

Kirk: Lee, tell me about your photography, I saw some Swans photographs awhile ago that had your name on them?

Lee: Yeah I sort of just do it when I have the time. I did some of us that we use. We do all sorts of stuff when we're home just hanging around. I'm trying to do some writing that I've been working on for a long time. Maybe get some kind of a book together.

Kirk: Have you had anything published?

Lee: Just little bits and pieces. Thurston and I had a tour diary published in the last Forced Exposure.

Kirk: That's where I saw some of your pictures, do you take your camera on tour with you?

Lee: Yeah, sometimes when I can. A lot of the stuff in our video I shot on the last tour with a movie camera that I took along. When we did our Evol tour in 1985 we took a video camera on the whole tour with us. That is eventually going to come out as a movie. Some of that was shot out the window of the van.

Kirk: How did your solo record come about?

Lee: A lot of it was just tapes I had around the house and some that I made especially for it. It just came out of my interest in the whole tape loop thing.

Kirk: Is all that stuff guitars?

Lee: Most of it is but I don't even know what some of it is, it's been so changed from being re-recorded and re-recorded... just from tape deck distortion. There's no effects being used its just guitars played into a tape deck, then manipulated- cut up, spliced back together, backwards, forwards...

Kirk: Do you listen to a lot of that stuff at home.

Lee: I listen to some other people, there's a lot of it.

Kirk: A lot of people have a gloomy side to it.

Lee: No, I'm not into that whole side of it. You know Boyd Rice? He has a record of similar stuff. John Cage, there's a whole history of that type of stuff.

AI: You guys never seem to grow your hair really long...

Thurston: He (Lee) used to have one of those great big Garcia hair things, smoked a pipe, and he used to travel across the country and follow the Dead.

AI: Is this true?

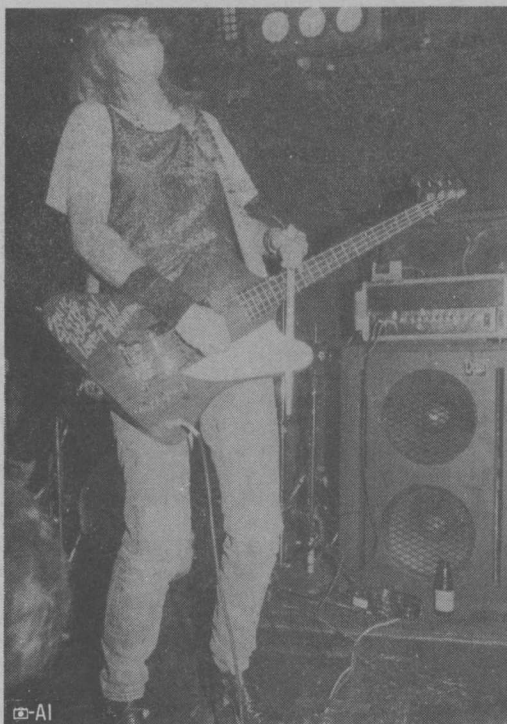
Lee: Yeah! I was in Santa Barbara jail in like... 1974...

AI: You guys keep that clean cut punk rock look as opposed to the heavy metal grunge look...

Thurston: Kim takes care of a lot of the aspects of our... our look!!? It just sort of comes out of uh... it's sort of uh...

Kim: Thurston forgot his parka!

Thurston: Yeah, I usually wear a big Alaskan parka, and it's sorta catching on around here. We saw some kids in the pit the other night in Minneapolis, and he had a parka on...



AI: Wow, you guys get a pit in Minneapolis!

Kim: We've been getting these kind of pit waves, in fact it was big in Minneapolis.

AI: See, you're Flipside material! Ha ha ha...

Thurston: That whole initial L.A. punk rock thing was like totally ignored in New York. Flipside was an unknown entity. You'd go into a record store and see an X "Adult Books" and you sort of knew about it, but you didn't buy it. Nobody cared about it. It wasn't until like hardcore bands, and like Dischord bands started up... They were coming out of the California thing even though they were adding another attitude to it, as far as their musical inspiration- they weren't getting it from Television or the Dead Boys. It wasn't until the hardcore thing that people started noticing and everybody wanted those records. Then you couldn't get it because it was after they all came out, they disappeared because

such a minor quantity came out.

AI: You are a record collector...

Thurston: Yeah, I always was... The west coast thing at first was like totally ripping off London punk thing. The big turning point was when London punk died and it turned into Spandau Ballet. All of the California punks were still gaining momentum and it became a self perpetuated scene.

AI: At the time that all of this was happening, what were you doing, playing guitar?

Thurston: I was in the Coachmen. But there was nothing happening in New York. There was nothing happening like the Masque, we didn't have that kind of comradery in the scene. You had everybody growing up in different High Schools, but all with the same environment. In New York it was like, you didn't move to New York until you were 18, 19, until you were in your 20's. I moved there from Connecticut, but we only lived an hour and a half away, if we wanted to drive we'd go to Max's or something. Here you had people who went to school in L.A. county, you had this relationship in the audience.

Kirk: What high school did you go to Kim?

Kim: Uni High, same place as Darby Crash, David Cassidy...

AI: So as you kept up on the whole punk movement, what led to the direction you took with Sonic Youth? I guess this is the band right after the Coachmen...

Thurston: Sort of, yes. I got involved... like I said a lot of people move there when they get older to like further their interests in music. The whole punk rock thing was the most exciting thing going on, in New York there was Teenage Jesus and the Jerks and the whole McLaren thing with the Sex Pistols destroying rock with these sort of hyper Chuck Barry riffs, that was all totally happening and it had a large effect... There were people like Glenn Branca, who I was involved with, who were interested in doing sophisticated music and at the same time was really interested in these really anarchistic ideas. Glenn Branca's band had like six guitars and drums and it was the most ferocious guitar band that I had ever seen in my life, even more so than the Ramones or Teenage Jesus and the Jerks. It was really really insane. I got involved with playing with him. He came from the art world and had alot of backing from the art world. He's gone ahead, and he's evolved into doing more sort of composer music. But Lee played with him and I met Lee, then Kim and we

started Sonic Youth. This was a time in New York, after No Wave, there wasn't much exciting going on, just a lot of lame ass pop bands. we just said fuck it, and got cheap guitars and screwdrivers and turned the amps up to 10. The name Sonic Youth sort of came out of reference to Fred Sonic Smith, and the MC5. The Youth came out of, at the time there was this resurgence of reggae music going on for white middle class kids like me, so we were a combination of the MC5 and somebody like Big Youth. That's where the name came from, but shortly thereafter we started noticing kids who were like shaved heads, playing short songs, promoting this straight edge thing and using the word 'youth' a lot... Reagan Youth in New York of course, so it was kinda weird. It was confusing because people that knew us knew we weren't a hardcore band and the hardcores

that knew us knew that we weren't an art band. We were neither. We were a part of nothing.

AI: A lot of early things I've read link you to coming out of the No Wave era which kinda indirectly linked you to the art world. That's the impression I got out here.

Thurston: We weren't part of the No Wave thing, we only witnessed that. We all were inspired by it but we weren't a part of it. I guess our music was sort of akin to it just because of what we were doing. Nobody else was doing it. The only other band doing it was the Swans, they were a whole other story.

We put a record out almost immediately. People take you seriously as soon as you put something out... especially in New York because there wasn't a real indie label scene. Glenn Branca put our record out because he

these bands all across the country doing the same formula. I thought that was great. It was amazing! You'd go to a gig and eight bands would come out and they'd all be the same!

AI: They're still doing it!

Thurston: But now it's like who cares. The initial thing was fine but you can't listen to it for ten years in a row, I certainly don't want to. It's developed, you can certainly tell who's progressed out of it, I can certainly hear that.

AI: What did Sonic Youth get from it musically?

Thurston: A lot of it was approach to playing live, song writing, becoming a much more sort of spontaneous hardcore approach, sort of aggressiveness. Just learning how to work on stage.

Kirk: What do you think of that 'Swanic Youth' single that Mykel Board did?

Kim: Yeah, we had been trying to put that out for a long time. We first put it out on cassette out of our house. Then Rough Trade was going to put it out but we left them...

Kirk: On the first record, on the blue one, there are some parts where this total distortion comes in, I know you guys used to play with drills and stuff, is that what that is?

Kim: Maybe, on 'Burning Spear' there's a drill. We used to play it through a waawaa pedal and then it broke, we could never find a drill with the same tone as that one. We didn't have a drummer at that time, and we had shitty guitars, so we'd be hitting a drum with a drum stick and hitting the guitar at the same time. Just like fucking around.

Kirk: How did you ever sound check with the drill? "Ok, gimme the drill" (laughter)

Kim: I don't know, that's a good question. I



wanted to start a record label, he started Neutral Records, we were the first thing he put out. The whole music scene changed quickly after that, the whole Dischord thing, it was really potent.

AI: Did that have an impact on you guys as far as your music was concerned?

Thurston: It did to me initially, when I first saw Minor Threat I just thought "My God! The greatest live band I have ever seen". Sonically they were just so stimulating. The whole philosophy they had as far as what they were doing and what their friends were doing was amazing. It was the alternative. It got out of hand of course, you're dealing with teenagers who are very subjective to anything. I think it was a really healthy thing. Musically all of these bands sounded the same but that's what I liked about it. The idea of, all of a sudden, like after about a year, you had all

Kim: Well, we know him, we had nothing to do with it, I didn't think it was that funny.

Kirk: Just the fact that he spent money to release a joke, that's kinda weird.

Kim: He sold a lot in Holland.

Kirk: Do you find a lot of people making bootlegs?

Kim: No, we don't really care as long as it's not our record label that doing it.

Kirk: Wasn't there a problem with that?

Kim: Yeah, the guy at Blast First thought he was doing us a favor and released that live thing. That was just before our first release on SST to it caused a lot of problems. It was so expensive for a bootleg, people didn't realize it wasn't. We had rejected all of those tapes but a lot of people really liked it... we got things all sorted out.

Kirk: You finally released some early live stuff on SST...

don't think we did sound checks in those days!

Kirk: Why did Bob Bert (drummer) quit the band?

Kim: I don't know, he just got tired of it. We still see him all the time.

AI: At this point it seems you guys are successful enough that you can live off of the band.

Thurston: Yeah. It's better.

AI: It's hard to imagine having full time to work on a band, do you guys get more prolific or do you spend more time ironing things out?

Thurston: We should get more prolific, it's weird because we don't have a rehearsal place or a studio or anything like that. For the last record we had a hard time finding a place—we found this little hallway to practice in and it sounded horrible. We wrote the whole double album there. It's ridiculous. I think if we had a

space with a pa the album would have been a million times better. It's always been that way, that's the way it is in New York. That's why bands don't exist there. It's so hard, it's so expensive to live there. The most important thing is just to get the hell out of there. We started touring immediately. Our first couple of tours were in front of 10 people every time.

AI: Do you think that's it's kind of snowballed recently. This is sort of an auditorium tour.

Thurston: Yeah, we're playing three shows at the Roxy (in L.A.), we were supposed to play the Variety Arts Center. I don't like playing in theaters where people sit. The Anti-Club was always fun in L.A. we get gigs in the mid-west sometimes and 90% of the audience is wearing Siouxsie and the Banshees t-shirts and it the first gig they've had in a month and a half and it's like Sonic Youth is playing with

Thurston: Um... let's not do lyric questions, lyric questions really suck unless you're a really overtly political lyricist or an overtly romantic lyricist or whatever. None of us have really, maybe I should speak for myself, but I don't think that none of us sit down and transcribe our lyrics in such a literal sense. It's just something that you trust amongst yourselves. You go through phases when you're growing up, especially lyric writing, it's like 20th century poetry, you're either really serious about it or you don't care about it. We happen to be very serious about it. I think a lot of stream of consciousness lyrics are the most beautiful lyrics and the most valid. I've sort of always felt that. Especially if there are ideas you want to add to it, be it political or spiritual ideas.

Kirk: Do you think Sonic Youth has an image

AI: Do you think there is a different personality that comes out when you are doing lyrics?

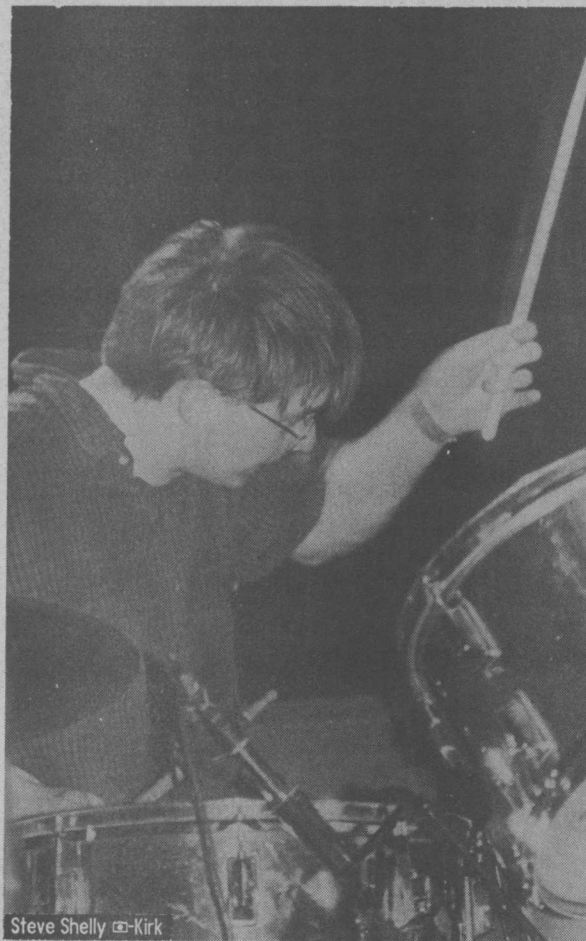
Thurston: Yeah, I think it is more of a closet personality. Sometimes it's like the person you wish was more you overtly than you are. That's the great thing about being in a rock band, I can espouse things like that and you can really embarrass yourself and have a good excuse for it. It's the same thing with like doing splits in the air on stage, you're not gonna, ha ha ha, I don't know...

AI: Do you ever change some lyrics live that maybe you wouldn't want anybody to ever hear recorded?

Thurston: Yeah. I do a couple of songs differently every night.

O: Why did Rapeman do a song called "Kim Gordon's Panties".

Thurston: That's only because that song,



Steve Shelly - Kirk



Token Merry Xmas photo - AI

some local band and they're a new wave band. But you can't underestimate people's involvement as far as the music is concerned, you can't say one person deserves to be more involved with music because he's had more of a history with it.

There's times when you have a kid come up to you and say "Yeah, I'm really into death man." And he starts sending you crushed cockroaches in the mail.

AI: A lot of your lyrics, or the imagery of the band might lead to that.

Thurston: I guess but a lot of it... you just sort of walk away from it. I don't feel responsible for any actions somebody takes after hearing a song of ours. That person has to decide for themselves.

O: Cha-ching!

AI: I don't know what some peoples interest may be in your lyrics, what is your motivation or inspiration for some of the things you say?

to keep up?

Kim: Yeah, we have to keep carrying around all of those guitars! We have like 20 guitars. (On tour with them!)

Kirk: I heard 21! How many basses do you have?

Kim: Two, actually three.

Kirk: What do you think of the real technical interviews, where they want to talk guitars?

Kim: The other day the guy from Guitar Player Magazine spent a couple of days with us and he just figured out all of the guitar stuff with the songs in terms of regular tuning. We played songs and he transcribed it. That's ok for Guitar Player Magazine but most people just ask us how many guitars we have. This guy was into it.

Gary: (Editor of Transworld Skateboarding) What's your favorite song from Scratch Acid?

Thurston: The one called 'Cannibal'.

O: Cha-ching!

Steve Albini thought sounded like us. Also because when Big Black were playing once, Kim threw a pair of panties at Steve, they were hers, it was because who in their right mind would throw a pair of panties at Steve! Ha ha ha.

Kirk: Do you think there is an explosion coming up that will include you guys?

Kim: I think there is now. Like with the Pussy Galore thing.

Kirk: Would you hook that up with you guys?

Kim: No. They're not really our peers. We've been playing for like 7 years. Poeple who started playing at the same time as us were like Butthole Surfers, Big Black, Swans... Pussy Galore are younger and influenced by us - I mean Teenage Jesus, the Cramps AND us. It's just a different generation. It's like what Youth Of Today is to the Dischord bands. We were totally influenced by the hardcore scene, but we started a bit before all of that.

Rock and roll revolution in the streets of Portland, Berlin and Hollywood.

Gary Mohr of the Miracle Workers spills his guts out to Mike Snider.

photos by Mike Snider

"We had a convoluted history for our first 3 or 4 years up in Oregon. The band revolved around the core of myself, Matt (Rogers, guitar) and our original bass player. Gene (Trautman, drummer) joined after we had been together for about a year or two. We were also playing with another guitar player named Danny. We all wanted to move down here after a few years in Oregon. Joel, our bass player, didn't want to go, but we wanted to go so we split up and came down here and didn't have anybody playing bass for awhile in the band, until we met Robert (Butler)."

So began what in my opinion is purely and simply the best motherfuckin' band in L.A., not just in the garage genre— which the Miracle Workers transcend, and are quick to disavow the limitations of that label— but PERIOD! Audiences overseas, especially in Germany, have known this for quite awhile, enthusiastically supporting the Miracle Workers, but their adopted home town, L.A., has just really pushed them over the top this year. There ain't nobody in Sin City who can keep up with the high octane, kick ass, grungoid manic mayhem of the Miracle Workers. Operating influences being 60's punk and MC5/Stooges Motor City crash and burn (though the band tires of Stooges comparisons; "Unfortunately that concept's turned into a cliché", says Gary Mohr, lead singer), resulting in a sound, although totally their own, could be roughly compared to a Teenage Head, Flamin' Groovies early Saints hybrid. (The Miracle Workers covered "Teenage Head" on their second album "Overdose"). I don't care who you bring on, they're all going under the thunder of the Miracle Workers— without exception. And that very same thunder is picking up momentum, drowning out lesser mortals. In the vast cesspool that passes for L.A.'s current scene, only a few stand out and the Miracle Workers reign above all.

I talked with Gary at Miracle Mansion in the heart of Hollywood on November 8. They've recently put out a live album "Live At The Forum", on Glitterhouse Records in Germany (their 4th 12 inch; before "Overdose", they did an EP "1000 Micrograms of the Miracle Workers", recently reissued and an album "Inside Out" for Bomp Records) which continually hogs space on my turntable, and if you have any taste it'll assuredly hog space on yours too. Pick it up or be raped by Ugandan midgets. Anyway, here's the interview...

Mike: When did you make the first EP on Moxie?

Gary: That was up there (Portland). That was made on a little four track cassette deck.

Mike: What about "1000 Micrograms"?

Gary: That was made on a different tape deck in our basement. We recorded the Moxie record after we'd been playing for a year and a half.

Mike: What was the scene like in Portland?

Gary: It's a pretty small place. It's not the same kind of scene that is down here. Up there it is a very small group of people who have gotten together and decided to hang out together. It had a really cool punk scene. That

was the thing I was interested in, cause I was in Oregon going to college— dropping out of college. The punk scene in Portland was really cool around the turn of the decade. It was in that kind of a scene that I wanted to start a band. As far as there being a scene for our band, that didn't happen until quite a bit later, after we'd been playing for a couple of years there. Then people started to notice us, but they didn't really have magazines or supportive media around there. It's not really a big scene, just 1 or 2 clubs.

Mike: When did you first come to L.A.?

Gary: In '84, after we'd done the Moxie record and maybe "1000 Micrograms". We had gotten in contact with Greg Shaw of Bomp Records through our early stuff. We had a song on one of his compilations, on "Battle of the Garages, Vol. 2" (The Miracle Workers also appear on "The Rebel Kind", "Declaration of Fuzz" and "Dimensions of Sound" comps.) We had gotten to know him and and through him he said he could get us shows down here so we decided to drop down. First trip we came down we did a show at the Rave Up club over by McArthur Park, near where the Scream is. Real strictly garage type of club. We also played the Lhasa Club, we were here for about a week, 4 or 5 days. Played a few gigs, hung out with the hipsters and flipsters down here. It was then that we got to know people like Robert, guys like Rick Coffee and Lee Joseph, Thee Fourgiven and Yard Trauma. We also played the Cavern Club the second time we came down. Greg Shaw got us some studio time and we made "Inside Out". We played a few gigs then.

Mike: When did the band move to L.A.?

Gary: We were up in Oregon for another year after "Inside Out". Time passes really slowly in Oregon.

Mike: How long did Danny stick around here in L.A.?

Gary: We jammed with and without bass players for awhile. This guy we knew from Oregon was down here and we played a couple of gigs. He was too drunk on his first gig and so we booted him. We were working on some demos of some things we were doing that would later show up on "Overdose"... Robert was in the Untold Fables. They had a punk R&B 60's category all to themselves which they did really well. So after he joined we decided having a 4 piece sound was the direction he wanted to go in.

Mike: After you moved to L.A.?

Gary: I don't think we were doing all that good before Rob joined the band. We had a couple of good shows here and there. We had a couple of good shows when Rudi from the Fuzztones sat in on bass at the Anti Club and the Scream. We got our start at the Anti Club. Since we played there before there was enough people that knew us that we could start drawing people right away. But I wasn't satisfied with the music at that point. Robert's bass playing added a lot.

Mike: Then you went to Europe?

Gary: We went there for three months 2 years ago. It was a wild, anarchic journey initiated by a bizarre label in Berlin who wanted to do a huge package tour of American garage stuff.



They brought over us and Thee Fourgiven. It was really insane. The regular part of the tour was a few weeks long, we ended up staying for a few months and recording "Overdose" in Berlin. Making the album was a really interesting and eye opening experience. It was a real state of the art German studio, German engineers and we had a whole week locked up which was a luxury beyond our wildest dreams then or now. We were managing to live on this girls floor. We'd take the U Bahn into another part of town where the studio was every day and worked for 16 hours a day on this album. We bluffed about having an album ready when we were dealing with these people before we came over. We were saying "as long as we're over why don't we play even more shows, and as long as we're playing more shows why don't we record an album and put it out on a German label". We were short some songs. I didn't want to have any covers on it but we had just been jamming this crazy version of "Little Doll" on some of the dates on the tour. It wound up being a major part of the show and so we decided to record that. We did "Teenage Head" because we liked it. A bunch of those songs were never played and a few of them hadn't been written until we were on the trip.

Mike: Which songs were those?

Gary: "Rock and Roll Revolution In The Streets" was a rock riff that Matt used to jam on. We turned that into a song. "Without Her Around" was one that I'd written that year which we had never done and it was simple so we worked it up right there in the studio. "When A Woman Calls My Name" and "Patron Saint" were both songs I had written the first night that I came to Berlin. I had rough versions written before that. I sat up one night on all this speed at this big party after our first show in Berlin and finished them off as the sun was coming up in this kitchen in the freezing cold. Those two songs turned out to be pretty important elements of the album. "When A Woman Calls My Name" was the single, "Rock and Roll Revolution" was on the back.

Mike: Who are "Lovers Simple Dreams"?

Gary: They're kind of our enemies. We had a big confrontation with them on our last tour last spring. We were sick of hearing all these

sales figures and promises of money. We weren't making a lot of money on the tour and wanted to come up with some cash to buy a van. It got to be too much so we all went down there and acted like we were going to bust the place apart if they didn't come up with the cash right now. They eventually did. They have our album so we were forced to acknowledge that they exist. It's still an ongoing process. We haven't solved but we've got some money. It's a real complicated business arrangement that I can't even begin to understand myself, let alone describe. As a company Lovers Simple Dreams seems to be a vehicle of Thomas' fantasies or himself as some sort of Andrew Loog Oldham type promoter/ entrepreneur/ behind the scenes genius/ swinger/ sex god/ archetype. He was a major, major speed freak. Those cats in Berlin have this fiendish speed powder that they'll all do. I didn't realize that I wasn't dealing with people my own age until a year later when I found all of these people were 20, 22 years old. They looked like they were in their mid-late 20's because they'd been hammered by years of staying out till 1 in the afternoon on speed, frequenting these after hours clubs. When it's someone who taking your career in their hands, it's a bummer when their fantasies have to trickle down to your unpleasant realities. It was better than Bomp records, where they put out the record and that's all they did. At least Thomas was trying to do this exciting thing and he made this tour happen. He had some access to vast amounts of Deutch marks.

Mike: Where did you go on the first tour besides Germany?

Gary: Holland, Switzerland, Austria, Finland-Belgium I mean.

Mike: What did the band do after the tour?

Gary: Our lives were utterly destroyed. We tried to climb our way up to the gutter. I don't think all of us had places to live when we first got back. It took a awhile to get jobs. Our van and our drums had been stolen. Our drum hardware had been stolen so we were demoralized, pretty broke. We started getting press in L.A. a few months after that. The rise

to stardom is when you start getting press.

Mike: How long was it between tours.

Gary: Exactly one year.

Mike: How was the second tour different from the first?

Gary: They were more similar than I wanted them to be. We ended up working with a friend of ours from Germany for the second tour. It was real organized and we did more in Italy. We managed to go to Spain and we had a bunch of t-shirts we sold which got us the money to replace our van so we were more on our own on the second tour. We'd been to Europe already. We'd spent enough time there that for the most part we knew what was going on and could take charge of our own destiny, make some of our own money off of merchandise.

Mike: What was playing in Spain like?

Gary: We only played in Barcelona and Madrid. They were really good. Madrid was a really amazing scene. I highly recommend living there for those of you who are thinking of going somewhere away from America in these times. People are real enthusiastic there but in a different way from the Italians, who are maniacs. The Spanish really want to understand what you're doing and they love it. They're thinking about it which is more gratifying then seeing people killing themselves and dying of asphyxiation.

Mike: "Live At The Forum" was recorded on the last tour?

Gary: Yeah, that's our new label Glitterhouse, who were very cool. The rigged up this mobile recording studio at this one gig in Amer, Germany, and they got us some time in a studio nearby to mix it down, put us up in a hotel. The show was near the end of the tour, so he playing on the part of the rhythm section is really tight and on the part of me and Matt is sloppy. I'm not really too happy with the sound of my voice, but I like the record. We mixed it really good, it sounds pretty professional.

Mike: You guys have been doing really well since the end of the last tour.

Gary: We realized that we were playing in Hollywood too frequently that year. We came

back from the tour that summer so we decided to play half as often. More people are coming to the shows and we're better. I'm trying to be a little more discriminating with booking shows, trying to find places that have decent sound systems and hold a lot of people. This winter we're not going to be playing much at all because we're really trying to put our heads in this different space for doing a recording. It's getting too difficult with this kind of material to be rehearsing live sets and to be rehearsing the stuff that we're recording. As time goes by, they get to be more and more different things. The process I want to do now is to think of the stuff in terms of what you can do in a small recording studio, a 4 piece band format. Try to get some good takes of some of these songs that we aren't doing live. Then after we're satisfied with what we've made for our record we can put a new studio album out in Europe before we go back on tour in the spring. I'm confident enough in the material we've got to do an American release. Some of these things are more acoustic guitar oriented that we want to build up in the studio process rather than live hard rockers.

Mike: Do you have an American deal?

Gary: No. We don't like anybody. It's hard to be enthusiastic about dealing with an independant label because they share a typical way of doing business. You never make any money. I would like to be able to sell records fast enough to get on the independant charts, then people will take us seriously. The underground world is above us, we're sub-underground. I'd rather be in the underground world than in all of the 60's psychedelic bins in all the records stores because I feel that's holding us back. Artistically I don't like being typified as a part of that scene.

Mike: Have the Miracle Workers ever toured the U.S.?

Gary: We tried one time with the "Inside Out" line-up. We came down to Los Angeles and left from here on a tour of various points west. We ended up playing about 5 shows. For various reasons we deemed it impossible to



continue. We had no shows for 10 days, and no place to stay and no money. We had a show in New York. I'm really mad that we didn't do it. We pushed out and ran home and called up our lawyer and said, "Make the record company go away. We don't like them!" The relationship between us and Bomp Records dissolved around this tour. It wasn't a real well put together tour to begin with and I never saw any way of us continuing it.

Mike: Are there any plans for an American tour in the future?

Gary: That depends on who we put the record out with in the States. I'd fear that some label will take the record and maybe pay us for it but they'll have their own money problems and the release of the thing will be delayed. In fact, I'm considering doing something which I vowed I would never do—spend the money and press something ourselves. But we might actually do that so we can throw a couple of boxes of records in the van and go and that's records to sell on the road rather than be waiting months and months for a record to come out and getting five promo copies from some tiny label that's up to their ears in credit problems.

Mike: You guys seem to be pretty straight?

Gary: We more or less are. I favor pot over alcohol. I think drugs like that are alright to use, but alcohol leads to abuse. It's a little bit more evil. I think I'm glad that psychedelics and hallucinogens are more accepted by people because that's something I like to do 6 or 7 times a year in various forms. I think that is fairly healthy, but people should stay away from booze, hard drugs and definitely uppers and coke. A person who buys those drugs is opting into a trail of death somewhere along the line.

Mike: What do you like to do in your spare time?

Gary: Sometimes we go out. I don't usually go out to clubs at night. Matt and Gene tend to go out at night. I like to go out during the day. I like to do a lot of reading or writing.

Mike: What do you like to read?

Gary: Right now I'm in a real science fiction period. I'm recently obsessed with Cordwainer Smith and Philip K. Dick. I'm hoping to start reading politics and history. I don't vote. I feel that rather than vote, it's peoples' obligation to educate themselves. I'd rather not vote and get some kind of political education than vote on the basis of having no political education. I voted in 1980 and 1984 and was on the losing side both times.

Mike: Any comments on the L.A. 'scene'?

Gary: It's really weird in Los Angeles to in one way participate in the band rat race and in another way feel like a non-participant in it. I think that confuses a lot of people about us. We could get out and play this club or that club and essentially you're competing with bands that are playing the clubs. We're involved in this L.A. scene but I'm more interested in doing this record right. I don't think so much about getting signed, getting a record deal, making the Miracle Workers famous in Los Angeles, impressing people around here...

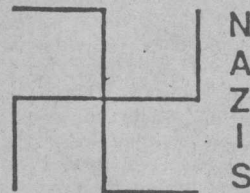
Mike: What are your favorite bands in town?

Gary: Thee Fourgiven, Hair Theater from San Diego. I saw the Lazy Cowgirls two years ago and they were really good. I've always dug Concrete Blonde a lot.

Mike: What's in store for the Miracle Workers?

Gary: We're just gonna keep doing what we're doing.

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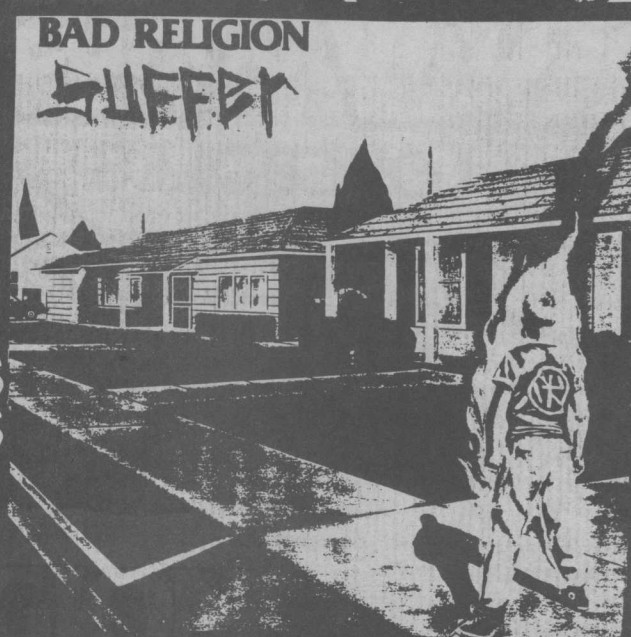
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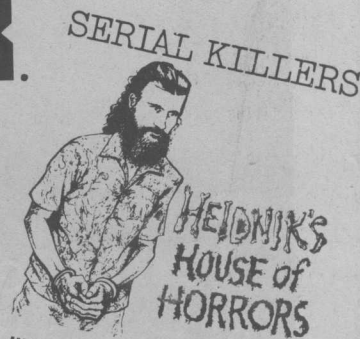
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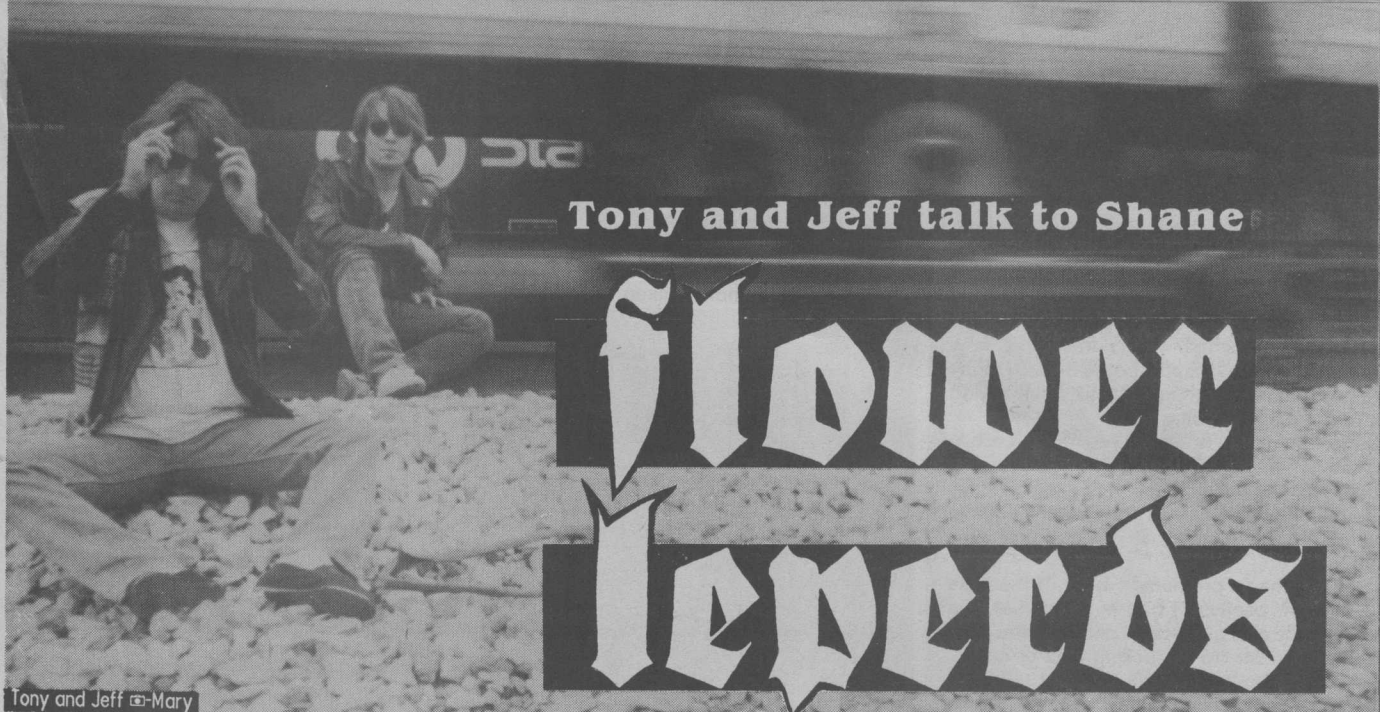
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Tony and Jeff talk to Shane

flower leperds

Tony and Jeff & Mary

Here's an interview that should have appeared in the last issue but due to my laziness in getting it transcribed and the lack of pix of the current line-up, it was delayed. The vast majority of this was transcribed by Mike Snider at my behest- if it is disjointed it is due to noise interference from nearby patrons of the Palomino, as this interview was conducted on their patio as Agression were playing and Suicidals and Skins were rumbling - putting an abrupt end to hardcore shows at that famous venue. Half Off and the Flower Leperds got to play, the gig was shut down by beaucoup cops midway through Agressions set, and D.I., the headliner, never got to play. At any rate, anyone who knows and loves L.A. hardcore, loved and still loves the Adolescents, whom Tony of the Flower Leperds sang for. Their LP on Frontier is one of the most classic ever to come out. Anyone who collected mid-80's Mystic releases knows the Flower Leperds are amongst the best of all of Doug Moody's releases- that Jeff, their prime mover, has teamed up with Tony Montana (nee Cadena) is cause for celebration. Their debut LP together is essential and forshadows future greatness. The last show I saw them play showed them at their best, with Jeff adding a commanding second vocals behind Tony's master chords along with high energy rock reminiscent of the best melodic hardcore possible as much as metalcore or any other genre. These guys are definitely one of L.A.'s best bands. Let's hope the current line-up with Tony on vocals, Jeff on guitar, Kenny on bass and Matt on drums lasts. I can't remember whether they intend to get a second guitarist and I forgot to ask why Tony is now using the last name of Montana- but read on, and see what I did ask them.

Shane: What do you have besides music that you call a way of life?

Tony: I like graphic arts, comic books, horror movies.

Shane: Do you ever do any mini-comics, any drawing?

Tony: No ones contacted me, I'd like to.

Shane: No ones gonna contact you, you have to send your drawings to publications.

Tony: I've talked to them about writing.

Shane: There's a lot of underground art. The stuff that came down from the underground comics of the 60's, the real gory and sexual art, a lot of people are doing that.

Tony: Most of my stuff's real violent but it's not real graphic. It's real straight lines and scribbles. I can do it I just don't send it to anyone.

Shane: You don't draw realism?

Tony: I like people like Edward Gorey, there's real circles in his art. My lines are real straight and scribbled. Edward Gorey puts a lot of lines together but mine are lines and scribbles to make a picture. I'll always know what I'm trying to do but I like Edward Gorey a lot. He's what great art is. If I want to make a duck with a cats tail I'll make a duck with a cats tail. Fuck what's right or wrong, it's what brings it out of you. You pull it out and out it down. My favorite thing is birds with mammal bodies.

Shane: Do you think rock and roll music is in the league with the devil? Is rock music a chaotic factor? Is it good or evil or do you even think terms like that are relevant?

Tony: It's always been rebellion against whatever's going on. I've got friends who said hail this and hail that. I say hail nothing. You say hello to the human spirit. The human spirit suffers and triumphs. There's no absolute good and no absolute evil. You've got good and evil and evil and good. You've got to take what you can get out of it. If you're a bad person, you're gonna take the worst aspect of whatever you're into and you're gonna make that live. It's what's in each person and it's a personal decision. It's not something you use to influence but it's something that's in you and influences you.

Shane: When you say everything is relative we can all think of things that abhor and appall us and we don't think of them as good. Psychopaths have their own rationalization for what they're doing, so someone else can call a hedonistic person evil because you're not trying to help people, you're just worrying about yourself. I think people should be selfish and operate for thier own best interest.

Tony: Every person looks out for themselves. That's the basic facet of human experience. They're gonna do whatever it is that makes them feel good. However, I don't agree that killing is a positive aspect of anything. There

are those who believe it.

Shane: Do you try and convey some uplifting message? Do you feel you have a duty to make your audience feel better about themselves?

Tony: People are gonna look at us and they'll take what they want out of it. When we write our stories we do the same thing as actors used to do who put themselves in this position (the Stanislavsky Method). We like people like Montgomery Clift that are doing what was there, what they felt. We put ourselves in this place and we write something. If people wanna say that's our mouth piece, then they're wrong. We don't condone or agree with what they think. Personally, I do not feel that rock and roll could convey an evil or bad message but a message that if it comes out bad to people, then they're interpreting it wrong.

Shane: There is a message or rebellion, "fuck the world..."

Tony: Absolutely. Fuck the standards that you've been taught are the right way. We are the children of the flower generation. They were fucked up because peace and love are not an adequate way of looking at life. When someone hits you in the face are you gonna take it? I'm not. I'm gonna try to take that club and either throw it or hit back. It's not peace and love, it's self defense. I've been bombarded with how other people believe life is. If I don't agree I'm gonna take what I do agree with and hit them back with it. If it's opposite or different, then fuck 'em. I don't live my life to satisfy anyone but myself. Hedonism? I guess. I satisfy me, I don't satisfy anyone else.

Shane: Tell me about "I'm Not Your God"? Is that designed to offend people or is it designed to put down taboo subjects that most people are afraid to discuss?

Tony: I didn't write that, Jeff did. My interpretation of "Preachers Confession" is like this: we're taught things. A Preachers life is what is... Look at Montgomery Clift in "I Confess". He's a priest and somebody admits committing a murder. There's nothing he can do. This was done again in "Mona Lisa" with what's his name that's in "Roger Rabbit" (Bob Hosring). You're a priest and you're taking all of this in, this is a priest at his breaking point,

this is too much - I hear this, I hear this, I hear this - finally you've had so much that even a priest has to put his roots down and rebel against it. That's what it is. I don't look down on homosexuality except that I think it's dangerous.

Shane: There's all these taboo subjects that people are afraid to be derogatory towards in any fashion. If you want to talk about how fags gross you out it doesn't mean you can't relate to them one on one as people.

Tony: It bothers me. I also think that how being really promiscuous bothers me. I don't like promiscuity and homosexuality, not saying for people to stop doing it...

Shane: Do you sing lyrics you don't believe in?

Tony: No. I never do.

Shane: When you joined the Flower Leperds, were there any songs that you had problems with?

Tony: I had problems with "Preachers Confession" because I had to put myself in a Priests spot and say I don't like this and that. I'm not a Priest. I'm no fucking God or savior. There are certain things about it that I absolutely don't agree with, there are certain things about it that I absolutely do agree with. You don't need to confess sins to anybody but yourself. You know that you did something wrong, you confess to yourself. The whole idea of confession is foolish. Here's a Priest who's finally confessing to himself that he doesn't approve of what's going on. He doesn't agree with Catholicism or Christianity or any other religion that says this is the ideal and you need to meet this ideal. I don't agree with that.

Shane: What happened after the Adolescents had their reunion. You guys put out the album 'Brats In Battalions'. Why didn't you stay with them?

Tony: I let Casey down. Casey didn't show up for practice and I said "Fuck it, Casey doesn't want to do it". I let him down by not even giving him enough leeway to give his side of anything. Like a self-conscious little asshole I said I am right. I thought it was a fucked up thing, that's just that. That's it with Casey. I stuck it out with the Adolescents as long as I

could have but I have different goals than they have.

Shane: Does Casey play on the record?

Tony: No. I like everyone who played on the record, but my participation in it was not the smartest thing for me to do.

Shane: Friendship wise?

Tony: No. The Adolescents were never a business thing. I took a business attitude when I should have taken a friendship



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attitude, I should not have done it, I should have said no. Friendships important but I said "I want to make this album, we've written these songs now lets record them". It should have never happened. It should have only happened with Casey on the record. It's not putting down the drummer or the guitar player who played on it. I love them both but the Adolescents was what we did on the first album, not what we did on the second. I really

don't care for it. I stand by everything that I wrote but I don't stand by anything else. Those songs were written before Casey left. The biggest problem is that Casey should have drummed on it. Casey was the drummer for the Adolescents, I was the singer, Frank and Rikk were the guitar players and Steve was the bass player. That should've been the band. When I look back on it I think "what possessed me to make a record without two blood brothers?". I have to say it was a mistake.

Shane: Why didn't you get back with all of the original members instead of going with the Flower Leperds? Were friendships already too strained?

Tony: There was a strain. I'd been following the Flower Leperds since 1984. I wanted to be in their band when the singer left. I made the arrangements to talk to the people, talk to Jeff. I said "I really wanna do something with you guys". Me and Jeff had been talking about it since '84. It took 2 1/2 years for us to do it but we did it.

Shane: All the guys in your band are pretty much straight?

Tony: No. Both our rhythm guitar player and our new bass player smoke pot. We don't agree with it. We don't like it. But we don't tell them to stop. If they came in with a quarter of coke we'd say take that and your equipment and hit the road. We don't want coke or heroin around us. We do all we can to stay above drugs. We don't like powdered drugs.

Shane: The problem with drugs is that they're illegal. Society has put people in the position of becoming criminals to support their habits. There's a lot of people who would stay out of drugs if it wasn't a peer pressure thing.

Tony: No one ever stuck a needle into my arm. I let that needle go into my arm.

Jeff: Public opinion of smoking, drugs and alcohol is changing slowly. People are into the health thing right now. Legalizing everything would be stupid. That would be like legalizing Drano for injection. If Drano got you buzzed it would kill you three weeks later. What would you do about it? Illegalization of drugs makes them more expensive but legalization of drugs does not keep people off of drugs.

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Shane: It'll help people stay out of prison.

Jeff: Legalization is cool because people die quicker.

Shane: Look how many functioning alcoholics there are.

Jeff: The masses would not understand the sudden upsurge of addiction and death. After awhile it would taper off. Most of us have used things pretty heavily and then decided not to. I thought AA was bullshit. You gotta

anybody a heroin addict.

Tony: The government would love it because they'd be able to find out who's boinking and who's not.

Shane: If they were legal you could send anybody to buy.

Tony: If I'm somebody who doesn't take drugs, which I am, I wouldn't get needles for someone who does unless I wanted to use the needle.

Every song on that album was written with the entire original band.

Shane: Do you like the way it was recorded?

Tony: I'm happy with the mix but I love those songs.

Shane: Will you redo any of them with the Flower Leperds?

Tony: No. The Flower Leperds are concerned with important issues. We don't play Adolescents songs and I pray to God we never will.

Shane: What cover songs did you do tonight?

Tony: We didn't do any. We like Alice Cooper with the Billion Dollar Babies band. I like the Stooges 'Raw Power' era. I like the MC5... I don't agree with everything these bands do or have said, but I do agree that the music had something there that was something to believe in, we like the Dead Boys, the Sex Pistols. A major influence for me and Jeff is Pink Floyd, Roger Waters era.

Jeff: David Gilmour is God.

Tony: Roger Waters from about '72 until 'The Wall', even 'The Final Cut'. What we play and what we listen to is pretty different.

Shane: It would be hard to integrate Pink Floyd and the Stooges in the same song.

Tony: Actually we've done it. The songs called 'Maniac'.

Jeff: It's like a split personality song. The first part is my mellow half, the lyrics are all about Tony.

Shane: Your songs are mellower?

Jeff: We both have the same kind of attitude at different times. It about how you could take acid and freak out forever. "Mama always told me not to look inside myself. I've got to hide. Daddy's just a mystery of pain knockin' outside. Daddy wasn't around for Tony. Tongue outside live creatures lacerate my mind". Which is people showin' him acid expanding his mind.

Tony: It locked me up in the end.

Jeff: "Burning doors inside my brain".

Tony: And then the prisoner comes over "Welcome to my dungeon, welcome to my hell tonight, welcome to manic destruction. I'll bet you never dreamed it's cold inside". Inside it's cold, this drug thing's made you bitter and cold because you've always been bitter.

Shane: Are all of your songs related to drugs?

Jeff: Tony and I are drug brothers. It's really sick and grotesque. Nobody should like it at all.

Tony: We don't goof around.

Shane: Do you call your sound metal-core or punk rock?

Tony: Punk rock. We're not thrash, we're not metal.

Jeff: We're a punk rock band. We're not hardcore metal, that goes back to Black Sabbath.

Tony: We don't look to Black Sabbath, we look to the Misfits. We don't look to Kiss! we look to the MC5. This is where we're heading. This is hard rock/punk rock. This is garage.

Shane: Have you seen the Lazy Cowgirls? You guys have to play with them.

Tony: We'd love it. They're great.

Jeff: Don't ever mix us with thrash, we don't do it. I like Metallica. They're a band that has some serious musical breakdown and form. But they're nothing I want to emulate.

Tony: I'd never worship them.

Shane: They're a metal band.

Tony: I don't call 'em anything. I call them Metallica, that's the name they took. No band in the world will say 'metal thrash'. They just don't know. I'd classify our band as 'gay pop'.

.....end.....



want to not do that. I had my fun and that was it.

Shane: Don't you think the people who want to do it should?

Jeff: Yeah, and then they'll die. Heroin addicts will die sooner.

Tony: Teach people how to clean their syringes so they don't pass AIDS around.

Jeff: I think they should hand out free syringes. handing out free syringes will not make

Jeff: It's illegal now to buy syringes so they get them from a mother or a brother who is a diabetic.

Tony: If you want to do it it doesn't matter what anyone tells you, you're going to do it.

Shane: When were the songs for "Brats In Battalions" written? Were they written right after the first album came out?

Tony: Some of them were. Some of them were written right after we got back together.

PUSSY GALORE

Bob Bert, spills it all.

Kirk: What band were you in before Sonic Youth?

Bob: I was in this neighborhood band called Drunk Driving. Peter Dinklage's first band. We were really pretty terrible.

Kirk: What year did you join Sonic Youth?

Bob: Year? 1981.

Kirk: That's when they had just started.

Bob: Yeah. I went on their first two tours in support of their EP and we were working on the 'Confusion Is Sex' stuff, then after one tour they wanted to try out Jim Subuno who was playing with Teenage Jesus. He only lasted like 3 shows but he recorded 3/4 of 'Confusion Is Sex' even though I did all of the touring for that record. I played on a couple of songs on that. Then I joined them for a couple of years.

Kirk: Why did you leave the band?

Bob: It was really not that big of a deal at the time. We had toured Europe 5 times. I was getting kind of bored. I was really broke and I just wanted to change the scene. I wasn't really happy with the situation.

Kirk: Did you like the music they were doing?

Bob: Yeah, a lot. I'm still really good friends with them, hang out with them and stuff.

Kirk: How did you hook up with Pussy Galore?

Bob: After I left Sonic Youth, I was hanging around New York for awhile. I put out a solo EP and I was kinda bored. They (Pussy Galore) moved down to New York and their drummer didn't come down with them. I met them, they gave me their record. Out of the two bands I was going to play for I really liked their record so I joined them.

Kirk: I didn't know about your solo project.

Bob: Yeah, it's a 12 inch single called 'Bewitched', it was pretty independent. I put it out myself in 1986.

Kirk: Who played on that?

Bob: Dave Rick from fanclub played guitar, Mark Cunningham from a New York band called Mars played on it. It was mixed by Clint Ruin from Wiseblood.

Kirk: Would you like to do more solo stuff?

Bob: I want to if I had a little more money, a little more time. Pussy Galore is really keeping me busy.

Kirk: Was it pretty successful?

Bob: For the most part it got really good reviews. I don't know how to describe it. It was avant garde, half funk or something. But it got good reviews and I got rid of most of the records I made. Something like 2000. It was originally supposed to be put out by Blast First which is why I did it but by the time Clint Ruin remixed it, he didn't like it anymore. So I put it out on Pussy Galore's label Shove.

Kirk: Did you have to use the name Sonic Youth to sell records?

Bob: I thanked them on the record because they did help me a lot. But I didn't use them to try and sell records.

Kirk: What do you think of their new stuff

now. 'Daydream Nation'?

Bob: Uhh, it's kind of funny, I have the cassette, we've been listening to it in the car. I have the same opinion that everyone else has that hear sit, it would have been a great single album. It's a little too much to swallow but it's



© Kirk

good, I like it. I kind of have preference to their early stuff myself. I'm all for their success and everything.

Kirk: Well Pussy Galore is doing really well.

Bob: Yeah, we're on Caroline and on 'Product Think' in England and this label called Super Natural Organization is going to release it in Japan.

Kirk: How's it doing in England?

Bob: Good. Pussy Galores doing real good. We have an EP coming out next week and we just came from Japan to here. We had a great time over there.

Kirk: Doesn't the language get in the way? Do you speak it?

Bob: No, but we have people working for us that were translating and stuff. We had a great time. They took real good care of us, put us in hotels, paid us well, paid all of our expenses.

Kirk: A lot of shows.

Bob: 3 shows.

Kirk: How come you didn't do a lot of shows in L.A.?

Bob: We had a hard time getting this one! Look there's nobdoy even here. It sucks.

Kirk: No, this is good (3 or 4 dozen is good for L.A. on a thursday night, unfortunately people here are stupid shits). You can tell everyone's here to see you guys.

Bob: We got this show at the last minute. We were getting calls from L.A. but when it came to booking it, it was hard cuz... we just had a hard time because Red Kross and the Butthole Surfers were playing, everyone's around, everyplace is booked.

Kirk: Do you see Pussy Galore getting pretty big?

Bob: Well it's been totally uphill but things have been getting better. This record coming out next week will either make us or break us. It's getting well distributed, I can't complain.

Kirk: Were you looking for a band that would do well?

Bob: Yeah, obviously, but that's not why I joined the band. If I wanted something that was really going to grow I wouldn't have joined a band like Pussy Galore. Things are going pretty well for the kind of band that we are.

Kirk: Are you guys surviving off of the band?

Bob: I'm surviving between Sonic Youth royalties and Pussy Galore - then barely surviving. The rest of the band are surviving but they've got money from other places or whatever. We're starting to do ok. When we toured Europe the first time we actually made money- we went there for six weeks to play a shitload of shows and we actually came out ahead. Which I mean... I went to Europe 5 times with Sonic Youth and we broke even or lost money each time. So to go there the first time and actually make money is amazing.

Kirk: And Japan did good too?

Bob: Yeah, we got paid well. The guy must have lost his shirt, he paid for all of our meals and hotels.

Kirk: How does it compare to Europe or even America?

Bob: It's weird because the kids there are just so crazy. I mean we walked into the club to play and everyone's sitting there like a church. As soon as we got on stage and plugged in the guitars they all came up and went berzerk! They were stage diving. It was great. Then the next day there were all these young girls giving us gifts. It was really weird. We signed like a million records. They were really enthused.

Kirk: Do you think they're hurtin' or really dig it?

Bob: Kind of a combination of both. I think they really dug it. We put on a good show. The guy that brought us over there, we were kinda like Guinney Pigs. Now he's bringing over Sonic Youth in February and he's asking all these other bands. He's got a good thing going. He's got a record store and he's bringing in all of these independant American records. It was weird because his store was on the 4th floor of this building. It's just a room but he's got stuff like... Bong Water... he's a happening guy.

Kirk: I could never figure why Sonic Youth released their records in Europe first?

Bob: Because when Sonic Youth first started there really wasn't like a million independant labels, there was no big demand for them, we

raunchy. I don't think it's that big of a difference. You can say that about any band.

Kirk: What kind of stuff are you listening to nowadays?

Bob: We listen to a lot of stuff. We listen to a lot of rap in the van. A lot of independant stuff. The Subpop guys set this thing up, rented a van and car that had a tape deck but we only have the Green River tape and Sonic Youth. I listen to a lot of stuff. I'm pretty open minded.

Kirk: Do you know why Pussy Galore moved from Washington to New York?

Bob: Julia and John formed the band and they kinda got black listed down there because it's a tightly nit scene and if you weren't a Dischord band... They had a song called "Fuck Ian MacKaye" and the girl that booked the 9:30 Club worked for Dischord and she wouldn't book Pussy Galore. So they thought they would give New York a try and went kinda half together.

Kirk: I always hear that it isn't like that then other people tell me that it is, it's just a big clique?

Bob: I never lived there but yeah, I get that impression from talking to them. If you don't kiss the asses of a few people in that town...

Kirk: Is New York anything like that?

Bob: No, in New York you can always find some little hole in the wall to play in. In New York if you do a show and you're good, you're going to get some attention.

Kirk: Are you familiar with L.A.?

Bob: I was here once with Sonic Youth, we spent a week and... L.A. is a nice place to visit. I couldn't live here. To me it's like a lot of spoiled white brats on drugs. When we came out here with Sonic Youth we played out in the desert and everybody was trippin'. It was some big acid comeback, the girl that was managing Redd Kross was dealing it

and she said she sold like 300 hits and there must have been 350 people there! (Laughter) I mean Jesus, how weird. We stayed at Kim's mom's house and I spent a lot of time roaming around. It just seems like... change cards... it's nice but it's a totally different atmosphere than New York.

Kirk: What's New York like?

Bob: For one thing L.A. is so spread out. You can drive for 20 minutes and still be in a part of L.A. N.Y. is more compact, 9 million people in a couple of square miles. It's more expensive, it's filthy. There's a lot of things that could be said about it but I've always felt that culturally New York is far ahead of even (tape gets cut off here)... ramones, Black flag - you can't really compare. I always feel things happen there first then... maybe it cuz I grew up there.

Kirk: It's true, look at the noise bands... Teenage Jesus...

Bob: It's like the Velvet Underground, Teenage Jesus, N.Y. Dolls, the art world... (tape goes wacko once and for all.....)



SHANESHIT

This will be the last Shaneshit for awhile because as of Oct. 14th I've been back in jail, this time for sales of various drugs including heroin. So I'm not going to be in any position for some time to come to do live reviews or speak on people in the scene. I will attempt to continue to do mail interviews of bands I like and writing letters of commentary on issues being kicked around in Flipside. As far as drugs go, I've always been pro and always will be (unlike virtually every other Flipside staffer) and I maintain the libertarian view that all drugs should be legalized. Some of the groups and individuals I've raved about were customers, some don't use, never have or quit a ways back. So what! Bottom line is I am and always will be as big of an enthusiast for music as drugs.

There was a span of time inbetween the end date of my last column and when I got locked up- unfortunately I only remember a few highlights from that period. I know I went to see **Brian Ferry** at the Greek and was not disappointed by the master ex-Roxy Music vocalist, but that his flashy guitarist sucked in the same was Earl Slick was too flash, G.I.T.ish for Bowies Diamond Dogs tour, except worse. I got kicked out of the Gaslight after seeing a great **Mentors** set for being too out of it and then went to **English Acid** where all the patrons were lames.

Perhaps more interesting than gig reports is some interesting people who I lived with while out on the streets. See, I ended up moving in with a youngster whom I gace his first mohawk back in '81, he was around when I imitated the LMP's by starting SFVP- San Fernando Valley Punks- and wearing an armband and flying a banner in my apartment. Well, while out I heard from some F.F.F. dudes that it originated from the SFVP once the Valley ended up with so many punks that neighborhood factionalism reared its ugly head. Don't know how much truth there is to this, I know when I was first signifying SFVP, the kids I exposed to the concept were in 8th grade and urging me to help get the 9th grade long hairs off their case. At 25 I wasn't about to go to Junior High and start or solve shit.

More important to me is that I am now married to Stephanie- anyone who knew me this time knows who she is since she was often with me when I went to gigs and was my only girlfriend for the 10 months I lasted on the streets. Well she used to manage Wednesday Week and the Pandoras way back when. I met her at the Lectisternium when I overheard her proudly identify herself as a punk rocker a little confused by industrial disco.

So it's time to cut this short since Al will have to type it instead of me being able to do it myself. I hope I'll be able to get some of my favorite bands (too many to list, see past Shaneshits) to play whatever prison I end up at. Meanwhile, life in here is a little bit more bearable due to more people familiar with punk being that in the late 70's (or the early 80's when I was doing time in redneck Leavenworth). So wish me the best and say "Hi" to Steph if you see her. Hope somebody out there has enjoyed reading my columns,

you can write me c/o Flipside. I'll be in touch with Al and Hud and they can forward letters- tapes or records might be problematic- but zines, flyers or letters would be cool. I've already got a lot of correspondants I owe letters too so expect a delay in reply for that reason as well as the forwarding.

- Shane Williams

HOH

The Medicine Wheel Gathering.

Oct/14-16th by Hudley

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This weekend Paul, Al and I headed up to San Fran. Al wanted to check out our NEW distribution lady's Warehouse (Ruth of Mordam) and I was planning to attend a Medicine Wheel gathering up North. We met up with our good friend Gary Indiana (who did the Short Dogs Grow interview in the last issue of Flipside). Gary was looking good in his black leather outfit and boots via motor cycle cool. We sleep at his house. I didn't get any sleep thanx to Paul's snoring and my wild dreams, though the morning did come.

We then went and checked out Ruth's place, dirty as it was and with no animals to boot., her computer soon made me feel at home... and Al had a good business talk... all went well!!

Al and Paul drove me up to Occidental Calif. and they left me off at the camp grounds. They then left off to their surfer dreams, and lots of beer, fun and stuff like that in San Fran with good friend Gary??

For me this was a weekend of making Good Medicine!! For a lump sum of money, I had 6 meals, a room to sleep in (though I sleep outside basically) and 7 lectures to attend not to forget the 6 o'clock in the morn Sweat Lodge ceremony. Talk about an experience into darkness and heat... geez...??? It was great and different. The environment was beautiful with forest hills and some clear prairie land. Warm days, cool nights.

The gathering was organized by the 'Bear Tribe' founded by Sun Bear an infamous Chippewa Medicine Man. His ideals coincide with any Peace punk band's lyrics and/or alternative political ideals. I recommend his books: 'Medicine Wheel- Earth Astrology' and his fanzine/magazine 'WildFire'.

(The Bear Tribe: POBox 9167, Spokane, WA, 99209)

I felt right at home amongst the crowd of yuppies, alternative people, housewives and American Indians... (yes, we also had a token purple hair punk... heh heh) The crowd was not to big or to small, it was just right...

Themes talked about were; Earth changes, What can be done to help the Earth, Alternative energy, Community Networking, American Indian philosophies/ spiritual beliefs. Healing ceremonies were performed and songs and chants were sung. It was the best weekend I could remember since, geeze don't know when..... HOH ;>>

WHERE DID ALL THE
FLOWERS GO

by Rick LaBonte

Falling Spikes, VFW Hall, Eugene, Oregon,

summer 1988.

Shrine, the Gaslight Club, Hollywood, 7 Oct. 88. Blue Palm, David Zasloff, Ika-Uma Band, Famous/Knott, Hollywood, 15 Oct 88. Europa, Robin Ryan, Radio Ranch, Famous/Knott, Hollywood, 22 Oct. 88



Inger Nymph re-Kirk

I gave L.A. the shaft and moved to Eugene, Oregon last spring, where I saw an excellent 60's punk garage band, all under 25, called the **Falling Spikes**. (Their EP is available through Bomp on Moxie Records). The Spikes, as they are affectionately known in their home town, also play under about three other names cause they are just wacked out to get a gig together, and they specialize in Rolling Stones, folk rock, and blues just like their fathers probably did in 1965. They have originals on the EP that are a bit more modern, but their live show is better. The Spikes appeared to be the only thing live and well about Eugene, except very tall trees and Lucy Laser who is a local DJ with a show called **Modern Mono** on a 5 Watt High School station. Lucy is the area's answer to Stella of KXLU fame- hard core to the end.

Wait, to be fair, **Dave Gibson** of Moxie also does his bit on the same station Sundays nights. Dave has 60's punk stuff that Rodney's listeners would like, but, frankly my dears, I don't give a fuck about records that are almost a quarter of a century past whatever prime they might have ever had. In case you're still curious about Oregon, yes, Martha, there are still Flower People of all ages wandering around stoned on primo weed and horrible mutant chemicals. They get real active when The Dead come to town, and for the "Country fair" which looks like a commercial small time Woodstock with young nordic blonde girls wandering around with their shirts off, tie-died and beaded old men and women, confused yuppies who think something is supposed to be happening but they don't know what it is, and excellent potters and other craftspeople making the proverbial buck off all of them.

I left in April but I came back to The City of Death in late August. Broke but happy to fill my lungs with the familiar stink of urine-soaked asphalt, cheap perfume and monoxide. While I was gone they tore down Schwab's, Toni Childs (played here in the early 80's as Tony and the Movers) got a full page review in Time Magazine, they raised the RTD fares, and LA waited for the Big Earthquake which will never come. The memories of why Hollywood came to exist grew dimmer to all but film archeologists and nothing and everything changed with the usual LA random abandon. There's no place like home, Auntie Enema...

There have been a few other transformations in Hollywood, of course, or I wouldn't bother youse punks with the above rambling introduction- which you can always cut if you don't have space. My former colleague **Kim Fowley** is jetting back and forth between here and London working his magic hustle on a bevy of new Brits and LA popstars. If you want to know what the English are doing, ask Kim the next time he hovers over you in a dark venue: he's keeping his fingers on the pulse of the future, whiles sipping English tea from the jugular vein.

Another former colleague, **Deborah Patino** from Raszebrae, is now booking a "new" club in the heart of Hollyweird: namely the **Gaslight**. It's next to the tired old Ivar Theater strip joint, (when Wally Heider Studios were still around the corner from The Gaslight- and before you were born- I once saw Phil Spector eating a sandwich there...). I went to the Gaslight's opening night and it was shades of the old '77 daze with a mixed audience of enthusiastic young and old alike. The draw act was **Shrine**, best described as a

great young band with a beautiful girl singer who reminded me vaguely of Annabella from Bow Wow Wow. Shrine is from the post fuck new wave rap school, but, this ain't no disco. The band is riviting and fast, and the music is energetic and well worth your time and cash. The Gaslight is fun, cheap (admission was a measly \$3.00!) and Patino is still God and good at putting together shows for the rockers among us.

On an entirely different level and (probably) consciousness, my most frequent current hangout (ie, I'm on the permanent deadbeat guestlist) is **Famous/Knott** on Labrea. It's Friday and Saturday nights upstairs from a glitzy, jazz-oriented restaurant called Catherine's between Beverly and 3rd. Famous is Shari Famous who fronted for the legendary all-star Buffy's Ghost in the early 80's, the Butt Cherries, and a late 70's recording duo best forgotten. (NO, not Sonny and Shari, dummy). Knott is Doug Knott, a former producer of Llasa Club shows and sarcastic but genuine friend to starving musicians everywhere. Unlike the post-Masque Gaslight, Famous and Knott have created an unfamiliar-feeling room resembling the foyer of a 1920's Hollywood brothel where you can encounter perhaps the best variety of acts since the old Anti-Club. Recent prime acts, some witnessed by this fan, included: **Robin Ryan**, **Don Bonebreak**, **David Zasloff**, **Blue Palm**, **Europa** (a knife-balancing belly dancer- no lie!), and the **Ika-Umba** band. All of these are very personable talents with totally unique acts.

There were three in particular who knocked me out. Robin Ryan does this drum thing that would shame Savage Republic and also inserts stand-up comedy of the NYC Greenwich Village club style that gave us most of the major "young" comics of today, ie. Shandling, Goldberg, Leno and Murphy- not to mention oldsters like Woody Allen, Tomlin, Prior and Lenny Bruce. Ryan is of this hip, off the cuff school, although with a beat of her own. She's good with evolving material and has paid her dues in LA since she was a teenager. One to watch.

Blue Palm is a comedic duo who do fast and carefully rehearsed acts of machine gun rap bop patter and rapid mini-skirts. They are elastic and subtle within the boundries of almost mime precision. Hard to describe, best seen. **Ika-Umba** Band is really impossible to describe, but it is all-percussion and only two guys and it features the strangest set of tuned

Jesus and the Mary Chain @Kirk



hand drums I've ever seen playing melodies. There, I tried, See all three of these acts sometime... Both Famous/Knott and the Gaslight have bars for those among you who still haven't realized that alcohol is as bad as herion. The Gaslight also has a pool table and Famous/Knott offers free shaks and bowls of M&M's (peanut and Regular) at each table. Up coming great stuff at both. Be more than a Whittier! Check them out!

- Rich La Bonte/ Flatdisk, 1550 N. Hobar # 317, Hollywood, Ca 90027

KIRKS FINAL FRONTIERS

A big thanks to all the bands that have informed me of their gigs and parties. I'm sorry to say I can't attend all of them, but I did catch a few, these are a few of them.

Kirk POB 2516 Cypress CA 90630 (714)-827-SFTG

Hey Discharge on CD! Japanese only though.

October 1, Toberman Hall

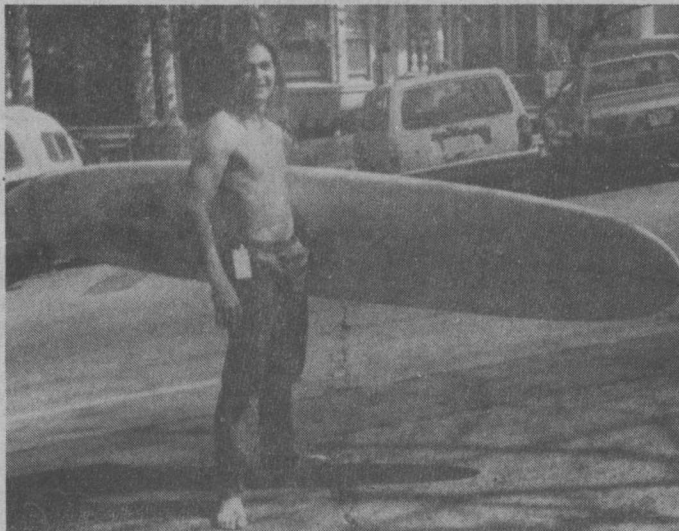
Offspring, Isocracy, Operation Ivy, Ill Repute Ugh, another slamathon in the middle of L.A.'s shootathon. The Offspring are easily one of my fave local acts. They rock with a no non-sense musical attitude. Ya gotta check them out. Isocracy were worse than their single that I threw out my window a few months ago. I guess they 'act funny' to make up for their horrible 'hardcore' sound. Operation Ivy were a lot better than my previous experience with them, maybe it's because they had a couple of hundred kids going ape shit to hear ska rock, which isn't shabby at all. Jesse (the vocalist) is an excellent crowd manipulator and band leader, easily one of the finest live bands I've seen in a long time. Shortly after this set I decided to leave before I caught some of Ill Repute who are another one of those Oxnard bands that should have never gone further than one or two lines in Maximum RocknRoll, but as it turns out I should have stuck around. I guess there was some sort of conflict between the band and the audience and a fight broke out! Blood and all! I miss all the fun.

Oct 11 Whiskey A Go Go

Jesus and the Mary Chain

I've had the Jesus first album for awhile but

never got around to listening to it. I dunno, but it's something about the name that's always shy'd me away. With all that aside, I'm really, um, glad... gulp... that I saw them. Their stage presence was so bare that it was magnetic, confident and dare I say it, appealing. From what people told me, I was quite fortunate with that night's performance, they played for over an hour, did all their hits that people were dancing to. I guess some nights they if they just aren't in the mood, they will do 5 or 6 songs then drop the mic and slither off stage. Basically they're assholes and I like that! Their distortion, fuzz box, pop is beginning to grow on me and with any luck I'm going to sit around trying to find that record and when I do I just might play it.



John Isocracy 

Oct. 16, Coconut

Teaser with Love Dog, Raszebrae, L7, Frightwig, Redd Kross, Miracle Workers, Thelonious Monster and Red Hots!

Love Dog are a rocking combo with a couple of really sexy babes in the band, kinda ugly rough rock with lots of character but a bit pale in the delivery- could have been an off night, but it seems as though I remember them with a different line-up and appearance, true? **Raszebrae** weren't very impressive at all and I might have been able to respect them if the drummer wouldn't have had to stop after every song to tune the guitar for the guitarist. Not very inspiring at all. **L7** were everything that Al talked about and more, these chicks are all hair and full of energy. You're either drooling or bouncing up and down to their heavy thunder rock sound. Either way I guarantee you go home with dirty clothes! So impressed I bought a sticker and I'd get the record if I could find it. Maybe the label will

send me one (hint, hint...) Let it remain clear that I am a big **Frightwig** fan but all of these line-up changes has left me a bit confused. I really liked the old drummer with the killer voice. I loved her. Their new drummer ain't a sac, but he ain't got the girly figure either! One

of tonight's surprises were the infamous **Redd Kross**. I could not believe how clean the McDonald brothers looked. Last time I saw them was at least 4 years ago, their magnetic radiation was incredibly multiplied to sizes I couldn't even begin to understand or believe. That night nothing on earth could have blemished the impression they left on me. As though I had just seen a great legend through a hole in time before they became glam monsters of rock. And maybe I did? Who's to say? Well, kids, if you learn one thing, learn to give bands more than one shot. Check out Redd Kross live! **The Miracle Workers** vocalist played a harmonica, which I thought was real cool, they pounded out a serious Stooges noise fest. Not bad. **Nymphs**, this was first exposure to the Hollywood band which I always avoided cause I feared they were a glam band, but this image was kicked out of my head along with a few teeth when they

grinded their way through which seemed to be blow torching walls of distortion that burned my ears. Then as if this wasn't enough to yank about, their vocalist was this ravashingly mystic girl who pierced me with her eyes that looked as sharp as stars. Her voice was a clear howl in the wind as her body swayed like flag in the storm of their music. I fainted and was dragged off stage to have a couple of drinks. The final 'surprise' band was **Thelonious Monster** jamming with the **Red Hots** and tony of **Detox!!!** Noise, noise, noise and how I thanked god for being alive! This night will be etched in my memory for ever, or at least another week.

Oct 20, Animated Jesus Celebrity Skin and Gwar

Celebrity Skin were lame, maybe they had a bad night because everyone seems to think they are god (except me). I had heard a lot of weird things about **Gwar**, none of which made any sense to me. So when I saw that they were playing, I jumped on it. Sure enough, I was going to be in for a hell ride! I realized this when I went into the bathroom and caught two guys making gallons of fake blood!! (seriously, gallons). Then boom, this man wearing obnoxious polyester and a BIG hair-do hops on stage and tries to make what was about to happen seem normal. I look to my left, and oh my god, what the fuck is that thing!!?? What the hell!! Words cannot describe the antics that came to be on that tiny stage. Look at the cover of this issue, look at the 5 page interview, look at me in the eyes, **GWAR IS GOD!** After this massacre I went to see 3 of their 5 L.A. shows, I went to the other 2 but wasn't allowed in because of my fake I.D. Fuck!

Nov 11 Celebrity Theater, GBH

What, nobody gets their head cut off, no one fucks a dog on stage? No ugly monster woman gets her boobs cut off? This isn't **Gwar**, it's **GBH**, I'm getting out of here, I must have read it wrong!!

For all of you who have stuck with my lame reviews thus far and are in a band let me fill ya in on some recent observations I've had since I started working at a record store.

Redd Kross 



A- Some of the best records I receive to review... I will never see at the store. Why? Well maybe it's the stores fault not wishing to order anything new or it could be you distributor that isn't pushing your product. If you can afford it, try sending your record to record stores. We must have sold 2 or 3 dozen Laibach records just by playing it in the store, same for Sonic Youth and a few others.

Most people in the record stores are dying to 'discover' something new. It's up to you, the band, to get your stuff heard. Make your first record FREE if possible, record a tape and give them away at gigs, stores, whatever. I know of a few bands that have gone this, expensive but worth it, route and now they have strong little followings that are bound to grow.

B- When you're gigging, always promote your performances to the fullest. Flyers, posters and just plain word of mouth might help. Make cool flyers that kids will want to collect, thus your flyer might get traded through the mail and end up in a whole different state or country. Could help in the future.

C- Try to give away stickers, stickers are considered the ultimate for kids to put on their skateboards and shit.

That's the ultimate advertising. Stick them up on walls everywhere. If at all possible, make shirts and give them away. Buy used shirts, screen them yourselves.

These are just a few of the observations that are obvious to me, sure they are time consuming and expensive, but if you want your band to get anywhere, you are going to have to more than play killer tunes, dude. If you're too stupid or lazy to realize this then your band doesn't deserve to get anywhere. PS I'm not a promoter so don't expect me to book you gigs or do an interview with you. I'm a picky son of a bitch!

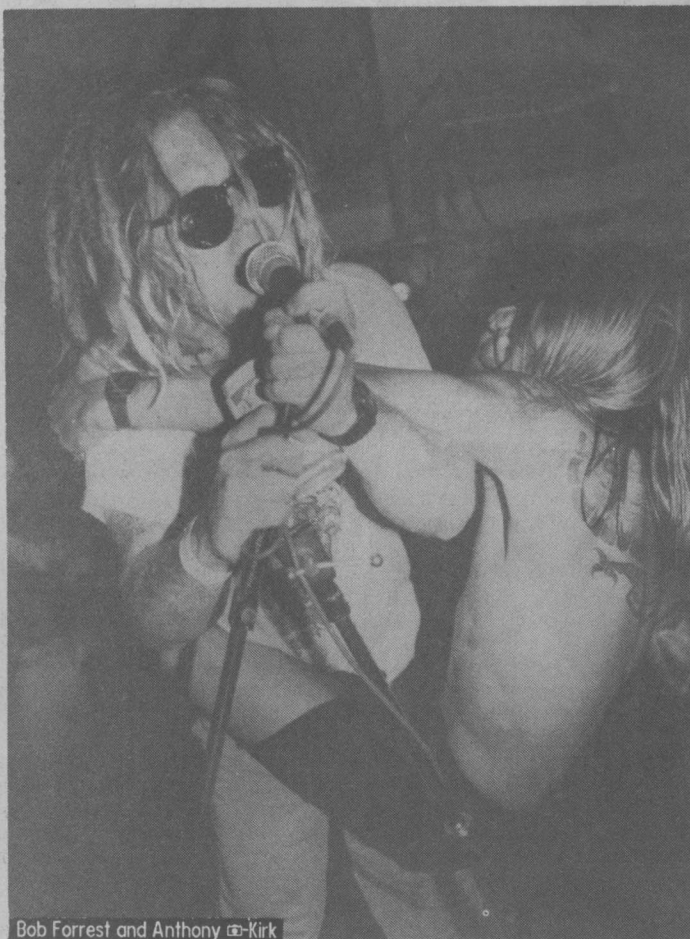
Please continue to keep me informed. I'll start dropping lines in return as soon as things clear up.

Due to having to rush this issue towards the end of our deadline, there were some fucked up credits- Lance helped me interview Pussy Galore and Milestone (and Sonic Youth - Al). Stephanie did a lot of work on the Gwar piece (and the video lights!-Al). Jim Burke was my fashion consultant.

FACTION OF MERRYCY

This is Bloodsuckers from **Faction Of Mercy**. Faction of Mercy is an extreme organization which puts words into action. We

are concerned about what's going on around us everyday: about the exploitation of humans, animals, and our environment, about the arms race, about racism and apartheid, and about all creatures right to live and be free. Faction Of Mercy was started by Pat and we've been very busy, so we thought we'd let you know what we've been doing lately and what our future plans are.



Bob Forrest and Anthony Kirk

June 24; Faction Of Mercy held a protest and marched at Gypsy's and Veltris (Italian restaurants) and Stater Brothers' Supermarket for national veal boycott day to inform the public about the horrors involved in raising veal and the danger involved in eating it.

July 4: F.O.M. collected canned food and blankets, ect. To bring to the homeless families at Featherly Park in Anaheim.

Offspring - Al



July 17: F.O.M. had a protest at Disneyland because they sell dead animals in restaurants.

July 19: F.O.M. protested the opening day of Ringing Brothers' Circus at the Anaheim Convention Center, for obvious reasons.

August 13: And anti-fur coat protest to commemorate the national day of unity to ban the leghold trap are underway. Orange County Register did a half page interview with photo.

August 16: A protest at establishment (Burger King) which buy fish from Iceland, notorious for their annual whale slaughter for "Scientific Purposes".

October 9: F.O.M., Time to Unite, Anti Establishment and From protest to Resistance fanzine has a big vegan/vegetarian picnic at Pine Tree Park in Tustin. The purpose was to share food, zines, demo tapes, exchange ideas and meet new friends. About 40 people came and shared flyers, phone numbers etc.

FACTION OF MERCY doesn't just put out demos, they also have meetings too. We're an organization with no organization. There is no president, no treasurer, no leaders, everyone has an equal voice in all of our activities. There are no dues or membership fees. To be a member of Faction of Mercy all you have to do is to care and think for yourself. For our latest monthly newsletter or up coming demo call **Pat at (714) 524-6095**. Remember: without your input, encouragement, and involvement, Faction Of Mercy is just a name, we make the difference!

Now before I close, I would like to give you some usefull address. All these tapes and fanzines are free, we don't ask for any money, just a stamp they you can spare.

Media Children- Demo tape, 50 cents or an blank tape and a 4 stamps to cover the postage. Media children POBox 6188 Fullerton Cal., 92634

Media Children is a band from Orange County and most of their lyrics deals with animal abuse, was, sexism ect. We have a male and female singer to get our messages out. Our demo has 4 songs and 2 poems plus alot of interviews with animal right activites, meat eaters, phone action, police oppression, A.L.F. news report etc.

From Protest To Resistance Fanzine- 42 pages and 4 stamps for postage. It has latest local Animal Liberation Front direct action news, pictures, band lyrics, antiwar and anti racism stuff.

Time To Unite Fanzine c/o Tammy, free but send 2 stamps.

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Anti Establishment c/o James, Stacy, Renie. 52 pages send 4 stamps. this is an special all women issue that deals heavily on sexism, scam, pornography, racism, anarchism, battered wives, and more.

OI Unity a fanzine that was put out by anti racist skinhead. c/o Sammy Seal, 2 stamps postage. An anti nazi fanzin that was made by Sammy Seal, record reviews, cartoons, pictures, band lyrics.

Al these can be contact in one address
POBox 6188 Fullerton, CAI 92634-6188 USA

POSITIVE ALTERNATIVE SCENE REPORT

Well, folks we're back for another titelating report on wht beautiful, positive and exciting happenings are going on around us. I talked to one such beautiful exciting person who happened to go the the **Butthole Surfers** gig at the Variety Arts (Oct 21.) and needless to say he had nothing positive or beautiful to say about it. For those of you who find near riots exciting, then this is for you. The Fire Marshall shut down the show, the Buttholes didn't play, and everyone was kicked out. A lot of people were pissed off which prompted chants of "Fuck Goldenvoice" and motivated the crowd to tear the place apart. Luckily cops did not charge, but were there in force. No I talked to the people who rent the Variety Arts and it is rented for \$800.00 a night. The ticket price was over \$15.00, now some pig got fat off of a lot of pain. Which brings us to chapter 2, **GBH/Adicts** Nov 12th at the Celebrity Theater in Anaheim. \$16.50 at the door for 3 bands, wow! Sounds like a deal to me! The Adicts played a lackluster set on a shitty sound system (but the opening band, **Pitchfork**, were phenomall- ed), then GBH played 6 songs (20 min) before someone got their head kicked in prompting more violence bringing in 40 or so riot cops to close the show. No refunds were given, and after the show was cleared out GBH (great big heads) shot a video! Hope you guys gave your best side because all we got was a view of your assholes. Remember the Crass tune "I'm tired of staring up a superstars ass" (See letters section for more on the GBH incident - ed). Speaking of

superstars, **Damned/Sham 69/Stiff Little Fingers/ Nuclear Assault** all for in the \$17 - \$20 range a various places through out L.A. I love L.A.! Speaking of love, the club we all love, **Fenders** is back, in all it's blazing glory. I talked to John Fender himself, he told me to rent Fenders it would cost \$1000.00 and a buck a head for a show. He also said if we wanted to **OVERSELL** Fenders to our hearts delight, it would cost us \$3.00 bucks a head. So at \$15.00 to \$20.00 a pop someone gets fat and the show is set up for a bust. Oh how sweet it is to love something. **Social Distortion** played a show at he Whisky on Oct. 27, had a good set, with a mix of old classics and new country influenced tunes. Them S.D. boys know how to burn a place down so to speak. it was a \$13.50 cover charge and I just couldn't see to get that song "On My Nerves" outta my head, something about the "high price of gas today". But I also remember a couple of free shows they did lately too. I would like to send a special thanks to Francie and Heather who helped me reclaim my car from Jabba the Putz. If anyone else got their car towed away at the Whiskey and wantes to fight it please drop me a line, I have a good case.

For any of you that haven't heard, the **Gilman St. Project** is closed. There are a lot of things that contributed to this: violence at shows, not enough volunteering, lack of support etc.. A lot due to apathy and ignorance (isn't that a disease around these parts?). Some due to disliking some of the closely related members, giving them a feeling of alienation, and not wanting to put in the effort they could have. But alas, all is not lost. **The Alternative Music Foundation** has taken over the lease on Gilman and has re-opened the club. They hope to make Gilman all that it can be, should be and will be. I hope you people in S.F./Berkeley support them. If you are unsure, come to L.A. and check-out the scene, you will then drop to you knees and beg their forgiveness for not helping them sooner. To contact them, write to: AMF POB 1058 Berkeley CA 94701.

On the local front **M.O.M. Productions** are doing some great shows every saturday night at Meadowlark in H.B. \$5 for 3-4 bands, good bills (Hangmen, Flower Leperds, Cadalac Tramps, Nymphs, Tender Fury, DI, Angry Samoans and on and on). The only problem is you gotta be 21. Word on the grapevine is

that **Pig Children** have split up. With Roben and Clyde forming a new band, never a dull moment, party with them. **The Moon Rockets** just did a show at Night Moves, they are an early punk influenced rock and roll band. Original sound! **Flower Leperds** have a new album in the can, no release date yet, some cool t-shirts are out though and available now. They did a show in T.J., Mexico on Nov. 12 and are doing a gig at the Anti on the 18th, with shows in S.F. to follow. The new guitarist in the bands name is Tad (Malicai). Also **Hangman** from San Gabriel have signed to Capitol, and have been playing a lot locally. The **Offspring** have a played a few parties recently, usually around 1-2 bucks. Good original punk influenced music for all. **Bent** have also been playing parties latley, **Damned, Rolling Stones, Dead, Dead Boys** influenced tunes. Definitely uncharted territory, 6 song demo available from **Jermey 17681 Ridgecrest, Yorba Linda CA 92686**. **Media Children** also have a demo, Chumbawamba, Napalm Death, Crass influenced available: POB 6188 Fullerton CA 92634. They are also involved in **Faction of Mercy**, a collective that strongly supports animal rights and have been involved in several demos: Oct 16 at Hollywood McDonalds, Oct. 9th Unity Picnic in Tustin, Ringling Brothers Circus protest and are very active in Campaign Against McDeath Burgers.

IMWU is doing an all ages show at Goodies on Nov. 26, with **Accomplice, Prophecy** (a speed metal band that are ultra tight), the return of the **Convicted** (they have a new singer, Aron, who I hear is a pretty powerful addition to this already powerful band), **Unit** (speedmetal thrash band) and **Hunger Farm**, a Cure influenced band. Five bucks. 2 more shows in December at Goodies if all goes well at this show. It is your scene, what are you gonna do? IMWU plan to open a club within 1989 if we can raise the funds. I'll keep you posted as it develops.

Apocalypse, Glycine Max, and A Solution will play Las Vegas Nov. 19. Lots happening there.

Any bands interested in playing shows in L.A./O.C. or Vegas contact me at the PO Box or call. If anyone has demos or info please send it in, all contributions are welcome. Onward, Timothy Claws, IMWU
POB 2246 Anaheim CA 92814
Phone number- (714) 647-2307

NEGATIVE ALTERNATIVE SCENE REPORT

Hello there. This is B. Trudell with the negative scene report. If you're like me, bored and apathetic about the music scene, you'll enjoy my column. But if you're optimistic about the future of music, if you think your favorite music is going to make the world a better place, if you think the best has yet to come... well, you'd better stop reading right here, because I want to offend you.

First, my commentary: I think most of you "positive" dimwits don't know shit from Shinola. You're a bunch of stupid little kids who think punk rock slogans and you think you're different from the rest of the people on this planet. I've got news for you: Your music doesn't matter, never did, never will. And as for you... in a few years you'll have your career ambitions all ironed out and you'll be planning out your middle class television family. You

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may scoff at me now but in a few years we'll compare notes and we'll see who's a "non-conformist". You think you've got your life all figured out. You suck. Your crummy little music scene dried up at least five years ago because you ran any band that dares to break your tight restrictions. You sit and tell each other what great things you're doing making the "scene" better with your "unity". You're all so "alternative", man. I hope you die, you little "hardcore" pests. You embarrass me as a human being. End of commentary.

Fun news: As reported in issue #57's "positive" report (not affiliated with this column), Half-Off are history, this is great news to us negative people. It's just to bad that they left us a couple records to remember them by. The Flipside Halloween party was a smashing success, thanks to Paul smashing people around. I had a great time in spite of that. Certain people saw fit to gripe about Holly's and Al's choice of beverage. Obviously these people have bad taste, since the Guinness tasted good to me. Also, some girls at the party were very boring. They just sat on the couch like pillows. Don't come to the next party if you don't dance with me, girls. Your boring.

Alternative metal news: the "British Imports" heavy metal store at Hollywood & Vine was completely pillaged and robbed bare during the riot on Halloween night. The Chamber of Commerce awarded special merit citations to those thought responsible. Good work, people.

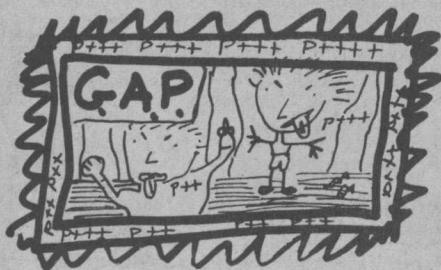
My union, the Guild of Apathetic People (GAP), will not be putting on any shows in the near future. We are organizing no meetings this year. Also, I'm pleased to inform my fellow guild members that there will be no union dues this year, as no newsletter will be sent out and there are not events scheduled of any kind.

If there are any bands who feel they deserve GAP's support, send a demo tape to the address below. Please ensure it is a high quality Maxell or TDK cassette WITHOUT THE SAFETY TABS PUNCHED OUT.

That's all for now, and remember the two mottos of GAP: 1) Hope for the best, expect the least, and 2) You can't please everyone, so you've got to please yourself.

-FALL INTO THE GAP,
B. Trudell, 4391 Sunset Blvd. #112. Los Angeles, Ca 90029

(Could that 'B' stand for 'BAD' or 'BASTARD' - Hud)



AHH, YEAH

Ok, so I have to talk about a few things, just to clear the air so we can start a fresh new year. Biggest news is that in last issue, Gary Indiana did the **Short Dogs Grow** interview and got no by line. I feel better already....

As Rich LaBonte mentioned above, the Gaslight is a great fucking place to go. We

had the **Detox** record release party/farewell gig there a few months back, it was great, Dan got so sick, his girlfriend Abby got into a knock down drag out girlfriend, and they knocked down and dragged Gus (with video camera) thru the bar. Detox were excellent, now if some members could only live up to that name... Anyway, the Gaslight, great place, (it's gotta be good, 4 blocks from the Masque!) Debbie Patino (ex-Lengerie) is booking shows there now, they even have a stage! Recent shows (in fact so recent it was just tonight!) included the Mekons and Half Japanese, other bands like even Gwar have played there (one of the shows Kirk couldn't get into, na na na!), DOA are there next week. This is a great out of the way place in Hollywood (I get fucking sick of suburban shows, all those fucking kids and their cigarettes!) and I would recommend it to bands without a big ego (it only holds 100 people) and people with good attitudes. Over 21 of course. Elsewhere in Hollywood, in fact just down the street a few miles is the Candelas where **Scott French** of Silvervoice Productions is doing shows under the name of **Club Me**. He's doing some great shows with the likes of **Bad Religion**, **All**, **Angry Samoans**, **Tender Fury**, you get the point. That's at 5060 Sunset Bl. (213) 665-9995. Other sort of new stuff in Hollywood is the **Tie Ice** place, I don't know what else to call it. It's a restaurant that serves beer and etc and lets bands play in what would otherwise be a dining room. Right on the West end of the Hollywood Blvd. walk of fame makes it a better place than **Raj's**, but only because you can get ins and outs. **Final Conflict**, **Bulimia Banquet**, **Cringer and Offspring** did a recent benefit gig there that ended in a mess when some nasty folks with knives tried to rush the door! The police and paramedics came to assist the two wounded people and did arrest a couple of offenders. Good news (!) is that the lady who does shows there was unphased and will continue to have gigs there, just no heavy duty hardcores like F.C. or B.B. Yet another new place to play (well not really new) is the **Corpus Cavemosum** booked by none other than **Captain Anarchy** of **Hated Principles** fame. You may know this club by it's ex-name-the Lectisternium in Culver City, or officially the Cover Girl Club. This place is always exciting, especially since a gay, black disco shares the same room! Nevertheless shows do abound! Recently Mark (the Capt'n)

had **Gwar** play there, twice! Also gigs with **647F**, **Fearless Leader** (Mike Sniders band) and of course **Hated Principles**. Info- (213) 487-5309 - 9300 W. Jefferson Blvd. Back in town, the **Variety Arts Center** is gone. As advertised the last gig there was the **Butthole Surfers**, **Blackbird**, **Death ride 69**. It seems this place was getting a lot of heat from the Fire Marshall, who was under pressure from big business interests to convince the new owners not to do any more live music. The fucking Fire Marshall closed down a relief benefit of Jamaica, then tried to do the same a few nights later at the Buttholes. He insisted that Glodenvoice had oversold the place. They disagreed! You can't argue with the Fire Marshall and he insisted that they clear everyone out of the hall and count them back in to prove who was right. Well, you dump that many people out on the street and things get messy, and they did. The guy ended up closing the show. Period. Of course the people got restless, Glodenvoice did start to refund money, but since a lot of tickets were from TicketMasters they ran out of money which made things even worse. Then the cops showed up to see what was going on- when Glodenvoice tried to feed the Fire Marshall to these dogs they found out that 1) He did not inform the police that he was closing down an event (which he is supposed to do) and 2) the fucker bailed! So Glodenvoice are taking this one to the courts!

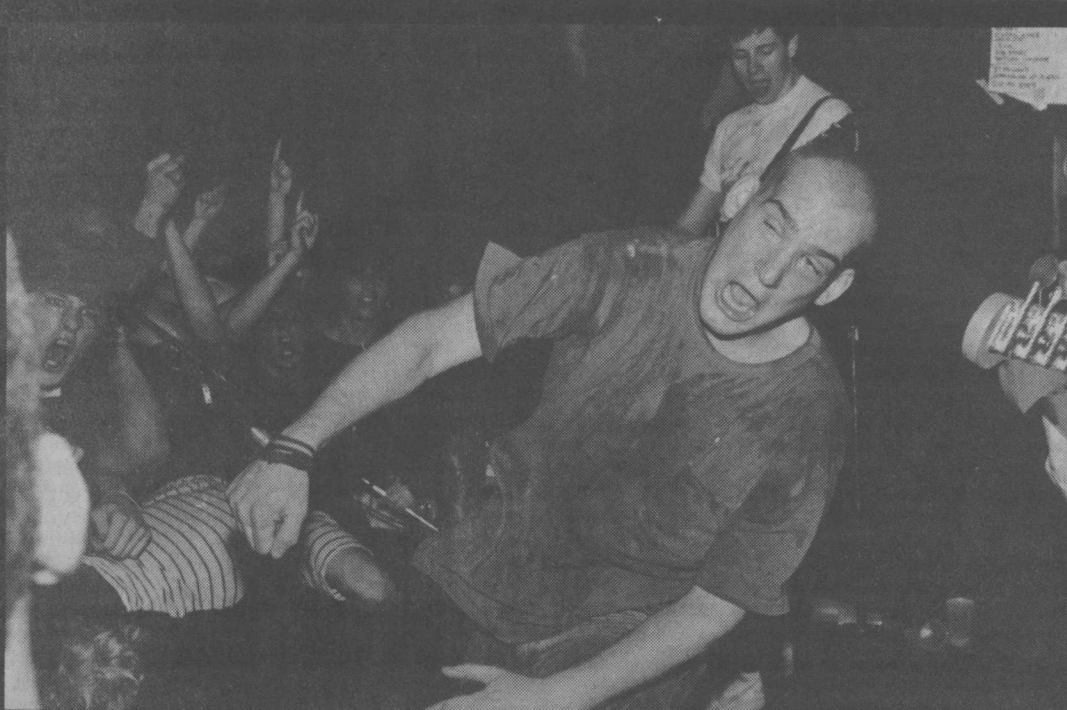
Well that's about it for the club news, what have I heard about local bands: hmmm.... **PK** is out of **Radwaste** and they have new drummers in the form of **DJ Bonebrake** (of **X**) and **Cliff Martinez** (of **Dickies** fame - this is at least the second time the Dickies have been mentioned in this issue, ok Stan!). Singer/songwriter **John** is also singing with ex-**Urinal Kjeil's** band **Trotsky Icepick**. Looks like **Ron Martinez** of **Final Conflict** has a second band on the side now... **Billy Rubin** ex-**Half Off** had a recent bicycle accident that left him in the hospital, but he's back in shape now. **The Flower Leperds** on a recent trip to S.F. ran headfirst into a renegade tire and axel that had broken off of a truck going the opposite direction. Smash! Totaled their car. Ends up the truck that the tire came off of was part of the road crew for the **Willy Nelson** tour! Now both bands are good friends! **Curtis** is finally out of jail and the real **Doggy Style** are playing live and have a new record out.... I could go on, but I'm tired.... - Al



Offspring guitarist stab victim at the Tai Ice - Al

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edited by Cynthia Connolly. Leslie Clague, Sharon Cheslow and Lydia Ely



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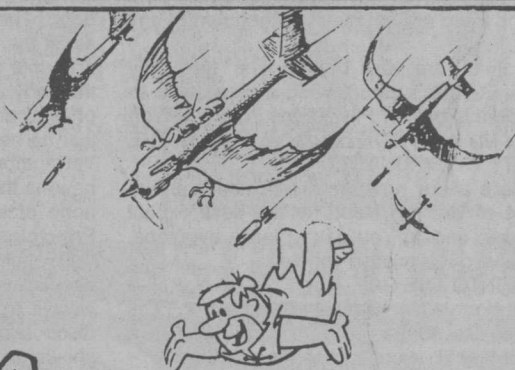
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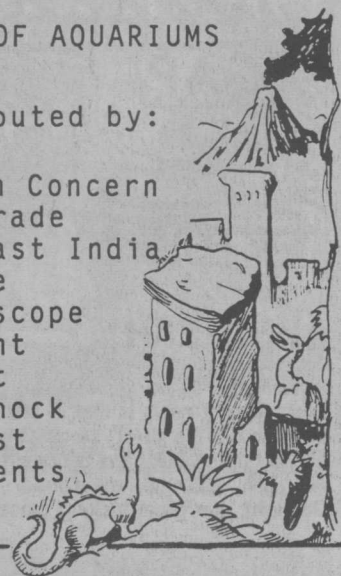
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FROM THE FUCK-UPS (S.F.) to Urban Assault, from Suicidal Tendencies to the Nihilistics, from Chaotic Dischord to the Last Resort, the zine for negative punks is AHCCCCD. Issue #12 is finally out now! \$4.00 postpaid, it's a thick one. Also available, why not listen to negative punk tapes when you're reading the negative punk zine. Three tapes available: FYCMCA \$5.00 p.p.d., The Mighty Immortal Fuck Ups \$10.00 p.p.d. and FYMCMCA \$10.00 p.p.d. Also looking for Strength Thru Oi album. Write: Paul Mendelowitz, 277 Jeter St., Redwood City, Ca 94062

VIDEOS- FOR TRADE OR SALE have lotsa rare T.V. and videos. Jam, X, Bangles, Fear, Chili Peppers, New York Dolls, Blasters, Madness, etc. Also lotsa cool flicks, Russ Meyer, Sci Fi, 50's rock. Contact: Dave Wright, 921 Central Ave., New Providence, N.J. 07974

CANADIAN SKINHEAD WANTS to hear from you persons either cropped or spiked. If you are insane, bored, something to say, or do, what fucking ever, pick up a pen and write me. I'm 20 yrs old, male, been into everything from Military to Quatting. I promise to write back. Domenic Castell, 215 Kent St. Apt. #1, Ottawa Ont., K2P-128 Canada

DAMNED PHOTOS WANTED: San Diego fanzine needs photos from Damned's John Anson Ford theatre shows, especially Friday night's. Contact Kenzo at Lively Arts, POB 4906, San Diego, CA 92104

FIRST YEAR COLLEGE STUDENT stuck with boring classes and pals who think she's a kook from LA. I need your correspondence! If we used to write and need touch, this is my new address, please get scribbling to: Wendy Weisberg, Smith College, Gardiner House, Northampton, Massachusetts 010063

ANYONE WHO WANTS TO TRADE: DK, MDC DRI, Token Entry, Agnostic Front, Cro-mags, In Your Face, Sick Of It All, Bold, Gorilla Biscuits, Underdog, Rest In Pieces, Side By Side, Youth Of Today, Broken Bones, Crumbsuckers and other Hardcore. Write: Jim, 38 Kingston Street, Deer Park, New York, 11729

HUSKER DU LIVE TAPES WANTED. I've got 50 hours and I'm looking for more, especially: soundboards, pre-'85 stuff, NYC 12-16-87, and Grant Hart solo concerts. Wanna Trade? Write: James Lindbloom, 412 Ewbank, Sellyer B, Madison, WI 53706

18 YEAR OLD / HARDCORE/THRASH into Misfits, Sam Hain, Danzig "Oh God", B. Suffers, Urban Waste, Faith No More, DK, Hell Bend, Pungent Stench, Metallica, etc- can anyone send a list with prices or trade (Septic Death (Pushed-Photos)), against European LP's, EP's, T-Shirts, Stickers, Sweat Shirt, Buttons, Poster, Live tapes & Photos, Video, Address, etc from MY favorite bands Spastic Childien Tour Shirt!!!!... Also would like to correspond with male/female all over and make good friends, wants to move to S.F. in March/89. (maybe N.Y.) can anyone help with accomodations, work (Label, Record, store etc.) have fun, get drunk, friendship, or anyone move too? Write- I Like letters: Werner Steiner, Karntrn Str.5, 6820 Neumark T/Stmk. Austria/Europe

19-YEAR-OLD MALE Punk Wuntz letters. If you like bondage, think Sid is a God, throw rice & toast twice a week, think pez dispensers are a fashion statement, collect meaningless items, or draw pictures of sumo wrestlers, write: SHICKWAVE/ 172 Cornelia St., Plattsburgh, NY 12901

HEY! How 'bout placing a classified ad in our zine? Only two 25 cent stamps for 60 words! Each issue is 1.50 PPD (US) Write: Off Beat, 609 N. Belmont Ave., Los Angeles, Ca 90026 USA

PENPALS WANTED from any place. I would like to correspond with people into Metallica, Anthrax, Public Enemy, Red Hot Chili Peppers, 40 Dog, B.A.D. and Rap, School etc... Write: AG, 87 Cross Ridge Rd., Chappaqua, NY 10514

RECORDS FOR SALE: Write for list. 100 LPs/EP's. Misfits, Blitz, Jerry's Kids and more. Write to: Patrick, POB 692 Hanson, MA 02341

MY NAME IS YOANNE I am 18 years old. I like music very much. I like The Cure, Dead Can Dance, Clam of Kymox and others. I like to read books too. My address: Yoanna Matyja, Rue Akayowa 79/3, 41-200 Sosnowiec, Woj, Katowickie, POLAND

RARE AND LIVE TAPES for sale or trade- Jesus and the Marychain, Damned, New Order and lots of Cure. For list send SAE to Adam Barnes, Box 118 500 Big Springs Road, Riverside, CA 92507

WANTED-New Order, Joy Division, Wire, Echo, Cure, Mighty Lemon Drops, Buzzcocks, Fall shows wanted, trade only. Send lists to: Brain, 2502, Auburn St., Durham, N.C. 27706

WANTED ANYTHING BY MISFITS! Will pay very good cash! I have LP's, 7" & tapes for trade. Misfits fans worldwide write. I pay \$\$\$ for Misfits on video!!!! JORGE Bertscheit, Kirchenweg 10 A, 2300

Kiel 14, West-Germany.

RADIOACTIVE RECORDS: Misfits, Evil Eye, Earth AD, Legacy of Brutality, Sex Pistols Better Live Than Dead, Replacements Let It Be, Stink, Sorry Ma. Any two records for 12\$ plus \$1 postage. offer expires Jan./20/89.- POBox 1108, Kenosha, WI 53141

FEMALE INTERESTED IN BONDAGE and discipline, Sado-masochism and submission at any level. Beginners to hardcore will be answered. I am a male rocker, 25, very attractive, safe, sane in Southern California. Steven, POBox 2082, Costa Mesa, CA 92628-2082

NY AREA- ABRASIVE FEED BACK Grunge Guitar wanted, willing to die naked and penniless in the gutter for your Anti-Art. Stooges, V.U., Sonic Youth, sittin' in my room, listenin' to tunes, dragging on Mary Jane. Peter (718) 486-8199

DRUMMER WANTED for Stukas Over Bedrock. Must play fast, have transportation. Album just out 2 arms and a foot required. Los Angeles area, call Pete 213 386 2641, Album or other info: POBox 25B02 LA, CA 90025

WANTED:UK SUBS "Brand New Age" LP, Token Entry "Beneath The Streets" LP, and Youth of Today's "Can't Close My Eyes" EP. Thanks. Nigel Serbe, 929 Hinman, Evanston, IL, 60202

DICKIES WANTED All non UK releases wanted, will trade or buy. Also live tapes, flyers, demos, cuttings etc. Will trade similar UK Dickies releases or buy. Anyone who wants to write even if it's just about The Dickies, then send to: Sean, 41 St. Guans Place, Newton Stewart, Wigtown Shire, DF8 6LY, Scotland, U.K.

18, REALLY FROM MICHIGAN but here in MA for another year of college. Concentrating in film, photography and writing. Favorite bands include Subhumans (UK), Descendents, more. Please write, I'm tired of studying. Natalie, Box 1553, Hampshire College, Amherst, MA, 01002

F/T/W/... AM OLD (32) living lonely middle-class life... questioning values that have gotten me to unhappy place... Into punk, heavy metal, experimental gloom, industrial, gog, classical... Keyboard player... looking to correspond... Anyone out there like me? Write: Sue D, 16611 Sugarland Road, Boyds, MD 20841

WRITER/POET/MUSICIAN SEEKING travelling partners, new friends to meet, and lodging for quest across America in summer of '89. Don't care what scene you're in or if you even have one. Please write: James Tracy, 112 Skyway, Vallejo, CA 94591

MOVIES, MOVIES; Safegirl presents "I changed my sex flicks" We sell, trade, buy-teen, JD, cult, drug, horror, odd. Update catalog for a stamp, send list to: SAE Safegirl, POBox 107, Hilltown, PA 18927/ Special woods "Bride of the Monster" (1955) \$9 VHS

NEED ENGLISH RECORDS? I have 1,000's of Punk, New wave, Oi Records from UK and Europe to trade. I need contacts for U.S. hardcore who can guarantee results. Your wants list for mine. Write to: John Esplen, c/o Record Box, 11 Waterloo St., Newcastle, Upon Tyne, Ne1 4DE, ENGLAND

I'M FROM POLAND I don't write who I am and what music I like 'cos it's a long story. Anyway I like straight edge and extremity...WALDEK ANDRUKIEWICZ, UL. Wystouchow 39/3, 30-611 Cracow POLAND

MISFITS, SAMHAIN LIVE VIDEOS for sale. "Misfits, Detroit" \$30.00 "Samhain, La Access" \$30.00. Also Misfits: studio out takes 7" with early recordings of "Return of the Fly" etc, if interested write or call PAUL, 13242 E. Quail SMT RD., Moorpark, CA 93021 (805) 529-1837

THE REAL ALTERNATIVE not punk, not metal, not rock, not jazz, not new age, but innovative music from The Heartland. All of the above and more! Chrome c-60- \$5.00! Catalog free on request. Heartland Music Marketing, POBox 5591, Coralville, IA 52241-0591

WANTED: Fix first 7", AOD "Lets Barbeque", Social Unrest first album, Old Flipsides, Youth Brigade, "Kids Will Have Their Say" Live old T-SOL with Jack Greggers. Have lots of stuff too. Write: Doug Shepard, 33951 Madera DI Playa, Temecula, Ca 92390

HALF LIFE T-SHIRTS available now! Two sided design, green-white on black front is a goofy skull and crossbones, back is a skanking punk. \$9.00 post paid or trade for Japanese toys, Write Half Life, POBox 7558 Pittsburg, PA 15213

VIDEO STUFF TO TRADE. Lots of rare stuff like Sex Pistols, Gwar, Stinky Finger, GG Allin, Charles Manson, False Prophets, Meatmen, Fear, Letch Patrol, Mentors, Minor Threat, Big Black and more. Write:

Johnny Puke, 217 Clark St., #4, Bristol, Va 24201

RECORD COLLECTORS: Take out a quarter page ad in AHCCCCD for only \$5.00 cash! A whole quarter page to list your records or wants of interest to the negative punk (Sex Pistols, Oi, Nihilistics and other New York rarities, etc) A whole quarter page to list records you have or records you want for \$5.00. Also Canadian & Australian negative punk bands, I'm collecting tapes for an exclusively Canadian and Australian negative punk comp. called "Home Music is Killing taping", write to Paul Mendelowitz, 277 Jeter St., Redwood City, CA 94062

RARE VINYL FOR SALE: Big Black interview, Rema-Rema, Peel Sessions; more rare releases: Sonic Youth, Minor Threat, 7 Seconds, Misfits, NYHC, more. Send SASE to Steve: 331 Johnson, Columbia University, NY, NY 10027. Include phone # for collect callback.

WRITE TO ME 16 year old guy into skateboarding, funk, gang warfare and violence. Totally against hicks, bloods and oriental food. I would like to meet a freak who can dance and get off. Ivan 7000 La Dona, Alta Loma CA 91701

HANDICAPPED PUNK GIRL wanted by shy male who has fetish for girl in wheelchair or leg braces. Romantic or radical, will answer all. Very open to whatever you're into. Box 1531, Jeff City MO 65102

WANTED High quality live recordings of the following bands: Angry Samoans, Celebrate Rifles, Iggy Pop, the Stooges, the Velvet Underground. You list gets mine. Contact: Chet Eppert 921 Jenkintown, Elkins Park PA 19117

SONIC RAW POWERED THRASH FAN male, 22 into Iggy (of course), Hanoi, Dolls, MC5, Ramones, Kix, Dead Boys, Avengers, Motorhead, Aero, DMZ, White Zombie, Das Damen, Soul Asylum, Green River, Sound Garden, Redd Kross, Janes Addiction, Dinosaur, Raging Slab, Patti Smith, Velvet U., Hangmen, Drills, Nymphs, Leaving Trains, Sea Hags and Australian (Iguana Rock) bands. Have zine Trash On Delivery \$1.50 (features most of the above). Send list, I tape, video trade. Marilyn Monroe admirers welcome. Write: Rikk Nezz, 1033 S. Longmore #D-2040, Mesa AZ 85202

FREE COMPILATION CASSETTE! 38 songs of world hardcore. Comes with "Pit" magazine #2. Interviews, reviews and mailorder catalogue. \$4.50 p.p.d. Animosity "Pit Fiend" EP \$4.50 p.p.d. Mosh Pit Records Dept. FS1, POB 9545 Colorado Springs, Co 80932

FLYER TRADERS! Do you have Negative Approach, GBH, Misfits, SOA, SNFU or anything with weird or good art? When writing, please list your wants. No xerox nightmares please. Tom Burtell 55 E. Tenth St. #1105 NY NY 10003

FOR SALE: Necros "IQ 32", Bags "Survive", Crucial Youth EP, Big Black "Dead Billy", Southern Death Cult "Fatman/Moya". Hundreds more! Send wants and prices you'll pay to: Dan McCleary 941 President St., Brooklyn NY 11215

SEX! Jacob Seljan 1-503-343-4066

FEMALE LOOKING FOR other skinheads (male and female) to write to, hang out with, and organize with. Also looking for special guy (I know you're out there somewhere) to have a serious (not just sexual) relationship with. Must be proud of being a skin and stand up for what he believes in. Write me and tell me about your life and how you feel about things today. Shawna 948 Placer Ave., Ontario, CA 91764

WANTED: Rare Misfits/Samhain videos (VHS) and records. Send list of what you have and how much you want for it. Tim T. POB 15865 Philadelphia PA 19103

19 YEAR OLD PUNK into the Misfits, Samhain, Danzig, HP Lovecraft and horror flicks wishes to correspond with any female punk who will write. Guaranteed response! My picture for your picture. Time POBox 15865 Philadelphia PA 19103

WANTED: Crippled Youth 7", Underdog 7", Old SSD, Old Necros, Crucial Youth 7", Agnostic Front "United Blood" any NY band demos- Breakdown etc. Misfits- "Beware", "Horror Business". Also cool people write: Josh 15 Evergreen St., N. Dartmouth, MA 02747

I HAVE a Christian death "Wind Kissed Pictures" LP including 45 inside in Italian and lyric book. Send bids to Spirit, 217 D. St. #307, Eureka CA 95501. I am interested in "Damned, Damned, Damned" on purple wax.

THE DISSPOSSESSED "Sister Mary" album out now for \$6.00 p.p.d. from Dagger Records- POBox 18152 East Hartford, CT. 06118. Great Gothic groove with a punk rock edge. Labels-radio programs contact us.

HIGHEST BIDS: Minor Threat both 7" ers, Rapeman 7", Cramps "Surfin' Bird", SOA 7" Kilidozer "Intellectuals" lp., Red Cross "Lovedoll" single, DRI



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- 19. DAG NASTY 'Can I Say' 10-song LP† (A)
- 16. RITES OF SPRING 12-song LP (A)
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† Also available as cassette.

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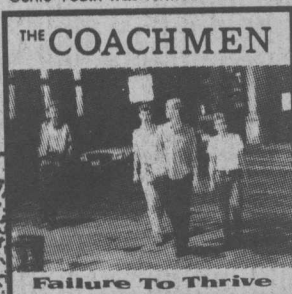
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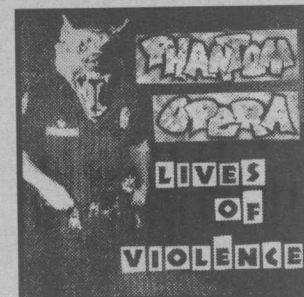
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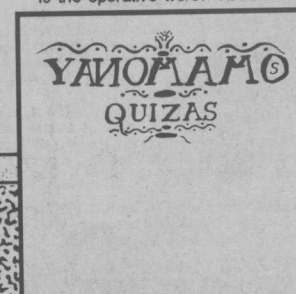
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is the operative word. NAR 037



Write for free catalogue, P.O. Box 1389, Lawndale, CA 90260

"Dirty Rotten EP" 7", Yes LA "picture disc", Sonic Rendezvous Band "City Slang", Bags "Survive", Pagans "Burned Alive" lp marbled vinyl & "Us and All Our Friends" clear wax 7", Dope, Guns & Fuckin' In The Streets ep. (Mudhoney, Halo of Flies) red wax, 2000 more. Mark, Box 80037, Mpls, MN 55408, 612-825-7786/ 612-872-7400.

HIGHEST BIDS: Misfits "Bullet", Horror Business", "Night of the Living Dead", others, also Naked Raygun "Flammable Solid", Bad Brains "Pay To Cum", DOA "Triumph of the Ignoroids", Pagans pink album on Terminal. Husker Du "Statues", "In A Free Land", AOD/Bedlam split 7", Drunks With Guns sampler ep (rare sleeve, 40 made!) rare Treehouse label stuff and 2000 more! Mark, Box 80037, Mpls, MN 55408, 612-825-7786/ 612-872-7400

UNIQUE GIRL with a gypsy spirit into everything from, the Doors + Iron Butterfly, to nazi Bitch + Exploited, (None of that Buddlegum shit though), hardcore punks + skins, hippies, Anyone into the wonderfully groovy Occult world write me now! - Scarlet 17350 E., Temple # 374, La Puente, Cal 91744

FOR SALE: Purging collection: Rare Misfits, Touch & Go, X-Claim, Dischord, Dangerhouse, etc. Have 100's of Punk, HC, & New Wave records for sale. Send wants & how much you're willing to pay. POBox 330 Cambridge, MA 02140

THRASH NOISE band need guitarist from San Fernando, to Oxnard area. Influences, Napalm Death, Carcass, Ripcord, Extreme Noise Terror, Chaos UK, Dieivated Instinct, Doom, Must have equipment, and transportation. Leave message for Randy. (818)991-1883

UP FOR TRADE- Misfits "Return Of The Living Dead" 45, 4 different studio out takes- 1980-82. Also- Glen Danzig- "Who Killed Marilyn" 45, Chronic Disorder 1st 45, 2nd "Fred", LP (300). Dead Kennedys- "Frankenchrist" with Poster, Minor Threat "live" 45 (500), Last Rights for MIA/Genocide LP (still in wrap), Blight 45, Kraut "unemployed" 45, Effigies Body Bag/Security" 45, Blast! Lp (on Wishingwell). I WANT just about anything- looking for X- "Adult Books" (to buy or trade), Black Randy 45's, Bags "Survive" 45, DYS "Brotherhood" LP and more. I have much, much more for reasonable trade. Send to: IKE 351 Sunnyside, Ave., Sonoma, CA 95478

SAVE YOUR ASS with Blood Impulse Activists, wide Awake, etc. From censorship with A.P.P.L.E., Seizure, etc. All profits to No More Censorship. No Shit! tapes \$5.00 each. Catalog/stickers with order. TPOS 20 Station Rd. Brookfield, Ct. 06804

POITICAL WHETHER you like it or not 60 minute

compilation tape to benefit good causes. Really! Includes Pressure Release, King Hatreds, No Milk On Tuesday, EG The Poet, Morbid Opera, Incipient Dose, 4 more. \$4.00 TROS, 20 Station Rd., Brookfield, Ct 06804

GOBBLE GOBBLE GOBBLE GOBBLE GOBBLE. no Gobble. At this time of Thanksgiving and Christmas, did anyone ever stop to think about the senseless slaughter of millions of turkeys? Turkeys are living, sentient beings, capable of thought, reasoning and loving. Benjamin Franklin even wanted the turkey to be the national bird of the USA. If we keep killing so many turkeys every year, they might even become extinct! think about it. Peace and Love, Edwina Stormqvist

ARE YOU SICK? Of right-wing politicians interfering in your personal life and meddling in the affairs of foreign nations? But you're not sucked-in by the sterlie socialist left? You're probably a Libertarian. Write: L-PUNK, POBox 15563, Gainesville, FL 32603

IS IT JUST ME? Or does every guy get a "Wax Banana" at the sight of Barbara Bush?... Phil, 2924 E. Ave R-12, Palmdale Ca, 93550

SKULL EARRINGS from Tibet! Carved from yak bone (-cruelty free as the yak all died of natural causes and were not killed) 1 earring: 1 pound (+SAE)-UK / 1.20 pounds- Europe /\$2 (+50c stamp) World or per pair 2 pounds- UK/ 2 pounds- Europe/ \$4 World. (no US cheques please- just cash/MO's) From: Acid Stings, PoBox 22, Hitchin Herts, SG4 0HA, England

THE STRAIGHT EDGE FANZINE #14, \$3.00 PPD. 75 page zitpopping mind expanding, organic, revolutionary, never before exposed underground zine. Enough to take you out of this world! This juicy issue contains band interviews, cartoons, vegetarian + karma free thought, poetry + more! Dissolving earth suit illusions of a rotten to the core system. Starving? Feed your brain on the STRAIGHT EDGE. Beware your armpits may never be the same. Write to: S.E., Box 65 Ascroft, BC, VOK-1A0 Canada

BIG BLACK: Have Peel Sessions '87 7". Incredibly corporate with interview album Lp for trade. Looking for Reina Reina (not the reissue) Lungs, Rapeman 7". Special package Headache/Heatbeat. Have other obscurities. Jonathan, 34B, Escondido Village, Standford, CA, 94305.

26 YEAR YOUNG SKIN open minded with varied interests, would like to hear from anyone, anywhere, any age into anything. Especially but not necessarily girls. Andy c/o 21-06 Dalton Pl, Fair Lawn, NJ 07410

THANX to all those who sent in their gothic short stories and poems. We're really doing great now!

PLEASE keep them coming! CRUM, 5247 W. L-10, Q.H. CA 93536. All contributors get free copy.

COMPLETE THE BAND- Bassist and Rhythm guitarist needs lead guitarist, drummer and make singer (unusual voice) For pop, glam, bubble gum, metal amateur band. Influences: Pigmy Love Circus, Frightwig, Celebrity Skin etc. Call Shana Jacqueline, Art-Dreg 475-7042

SO FAR, WELL, IN MY MAG there is no limit on words!!! That's right, no hallucinations here. And you say, hey man, what is this great piece of shit and where can I get it? Well, this great piece of shit is TATOO. It's only \$1.00 for an all words ad and the mag when it comes out. HUH? TATOO, POBox 5217, Los Alamitos, CA 90720 USA

FANS OF EVERY KIND OF PUNK Rock, speed and thrash metal. Also, fans of all the sex bands like GG Allin, Bulge, Douche Lords, Mentors, and any others who may exist or have existed. Write: Hard Core, 14 Magnolia St., Bristol, R.I., 02809

LETS BE FRIENDS and pen pals. you may send a photo of yourself only if you want to. I'm 24 years old. Send S.A.S.E. for my want list. I pay up to 50 dollars. Hard Core, 14 Magnolia St., Bristol, RI, 02809

SEND ME A complete list of all your metal and punk material. Write: Hard Core, 14 Magnolia St., Bristol, R.I., 02809

A NOTE TO ALL MOHAWKS, Metalheads, Skin Heads, Spiked Hair and colored Hair. Also to all punk and sex bands. You are all the best. Speed and trash bands too. Hard Core, 14 Magnolia St., Bristol, R.I., 02809

HEATLAND MUSIC Marketing, POBox 5591, Coralvill, La 52241-0591

VIDEO'S FOR TRADE I have hundreds of rare unk, hardcore and horror movies. Your list gets mine. Mick Anarchie, 132 West 24th Street, Box 418, New York, NY 10011

FOR SALE: 1st Necros + Fix 7", Dangerhouse, Touch & Go + Dischord records, Misfits; original 7" + Earth A.D. (all 4 colors) thousands more rare + obscure industrial, punk, hardcore records. Send stamps for auction list to: CHRIS TRELA, 10 Emerson Place, #7B, Boston, Mass 02114

200 RECORD LABELS names and address. Great for getting free promo stuff. Send \$2.00 to NMB records 211 Orgeon Pioneer Bldg., Portland Ore. 97204-2672

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ATTITUDES OF CONTRADICTION #7 out now!! Interviews w/the Fixtures and Geko, gig & record reviews. Opinions and much more, only one dollar postpaid to POBox 187, N. Hw'd, Ca 91603 -- Also, Michelle Rich in Ramsey NJ write me, I lost your address. If you know her tell her.

TAPE TRADER WITH 3000 DEMOS, lives, records (hardcore) want trade with people from new York, Connecticut, New Jersey, California and more into Breakdown, Bold, Agnostic Front 7" and pay \$50 for it. Also other records, send lists to: Fleury Jean-Francois, Rue Bonne Rencontre 45,7520 Vaulx, Belgium

WHAT I'VE GOT: The Germs "Live At The Whiskey" LP, "Rock n-Rule" LP, "GI" LP, "What We Do Is Secret" 12", "Lexicon Devil" 7" & "Lions Share" LP. What I want: Anything I don't have on The Germs, including fanzines, magazines, articles, videos, pictures, etc. I'll pay cash for whatever you've got. write: Cheryl, 2000 Pine Apt. #20, Waukegan, IL 60087

WAJLEMAC #5 out now w/Negazione, Dissent, 5250, No Fraud, Japanese Animation, Comic Book reviews, Role Playing game stuff, Sk8 Pix, columns, Humor, scene reports. Punkstuff, 72 pages. \$ 2 PPD. Call traders must accompany 81 for postage. to Devon Morf, POBox 312, Larkspur, CA 94939 USA

TAPES FOR TRADE: X-Ray Spex- Germfree, Bad Religion- unknown/ original, Germs- Lionshare. 7"! 7 Seconds, Blast, Conflict- Live Centro/ Animal Lovers/ Battle, ViceSquad- Resurrection/ Stand Strong, Expelled-Government Policy. Whats? 7 Seconds- Skins, Minor Threat- Eyes, most Vice Squad, Expelled, Sears, Riot City, Send list. Mike, 1632 Wimdison, Montelello, Ca 90640

FOR TRADE! OPIV, MDC, Social Unrest, and lots more N. Calif. punk. I want flyers from all over the world, please send me your scene's best! Also want SKA- will trade or buy anything from early Specials to UB40 versions. Write me anyways for a prompt, silly, enlightening response... Alexandra Kulka, 2821 Darmby Dr, Oakland Ca., 94611

COMPILATION LABEL WANTS complete domination of Western Hemisphere, but will settle for demos, live/unreleased stuff, etc., from bands mainly punk/hc but also psych, experimental, non-fascist oi, industrial, ska, or whatever weird shit you can come up with. All bands on a tape will get a copy. Also send info, lyrics, addresses, nude photos, biblical sayings, or some BS. Female vocals a plus. 1/2 profits to: John

Brown Antiklan Committee, Jehovah's Scrotum. POBox 2256, Danville, Ca 94526. USA

FOR TRADE: Battalion of Saints "Fighting Boys" 12", Total noise 7" com. (with Blitz, Buissness-very rare), Nihilistics l.p. & lots more. **WANTS:** Process of Elimination 7" comp, trade lists, correspondence. Write: Grant Dow, via Collinetta 10, C/H- 6612 Ascona (ti), Switzerland.

TRADE: NUHC- Together 7" comp., DYS- Brotherhood 12", Sham 69 7", Upstarts 1st 2 7"s, Rudi Peni- both 7"s, 700 Club 7", Antidote 7", Personality Crisis lp, Iron Cross both 7"s Write: Grant Dow, Via Collinetta 10, C?H-6612 Ascona (ti), SWITZERLAND

GAY VEGETARIAN JEWISH punk activist seeks correspondence with militant homosexual hardcore band, fags w/o aids. For sadistic worship and bondage. Dress me like a woman I make love like a man. Please help Kevcore 30 Alderman St, Spfld, MA 01108

CONFLICT CALLED IT "the #1 fanzine in America." Read what they're raving about - JERSEY BEAT, only \$2 postpaid to Jim Testa, 418 Gregory Avenue, Weehawken NJ 07087. #35 out now with Ed Gein's Car, Danzig, Patti Smith, and tons o' stuff on records, tapes and shows.

CORROSION OF CONFORMITY are auditioning lead vocalists with influences of HR/ James Hetfield or Alice Cooper. COC energy and philosophy a must. Send tapes pictures and lyrics to: COC c/o Karen POB 5091 Raleigh NC 27650 (919) 856-1306

ZINAGE! Cassette comp featuring rock'n'roll by fanzine folks, with Screaming Weasel, Impetigo, Ween, Ex-Lion Tamers and lots more. A steal at \$4 postpaid, to Jim testa, 418 Gregory Ave. Weehawken, NJ 07087

LOOKING FOR LIVE shows of Minor Threat, Dag Nasty, Husker Du, Phranc, Joan Jett, Bangles, Soul Asylum, 10,000 Maniacs, Misfits, Smithereens, Michelle Shocked, Operation Ivy plus more faves. Send your list to: Katie Dee 6636 Powers Rd., Orchard Park, NY 14127

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WANTED the Quick 10 inch EP Fan Club EP. Will pay top dollar. If you have it, call me 617-965-5673 POB 51 Newton MA 02166. Also wanted, any 45's Mud, Suzi Quatro, Wizzard, Rubettes, Gary Glitter, Fanny, Sailor etc.....

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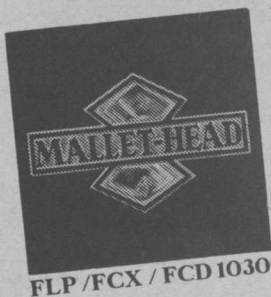
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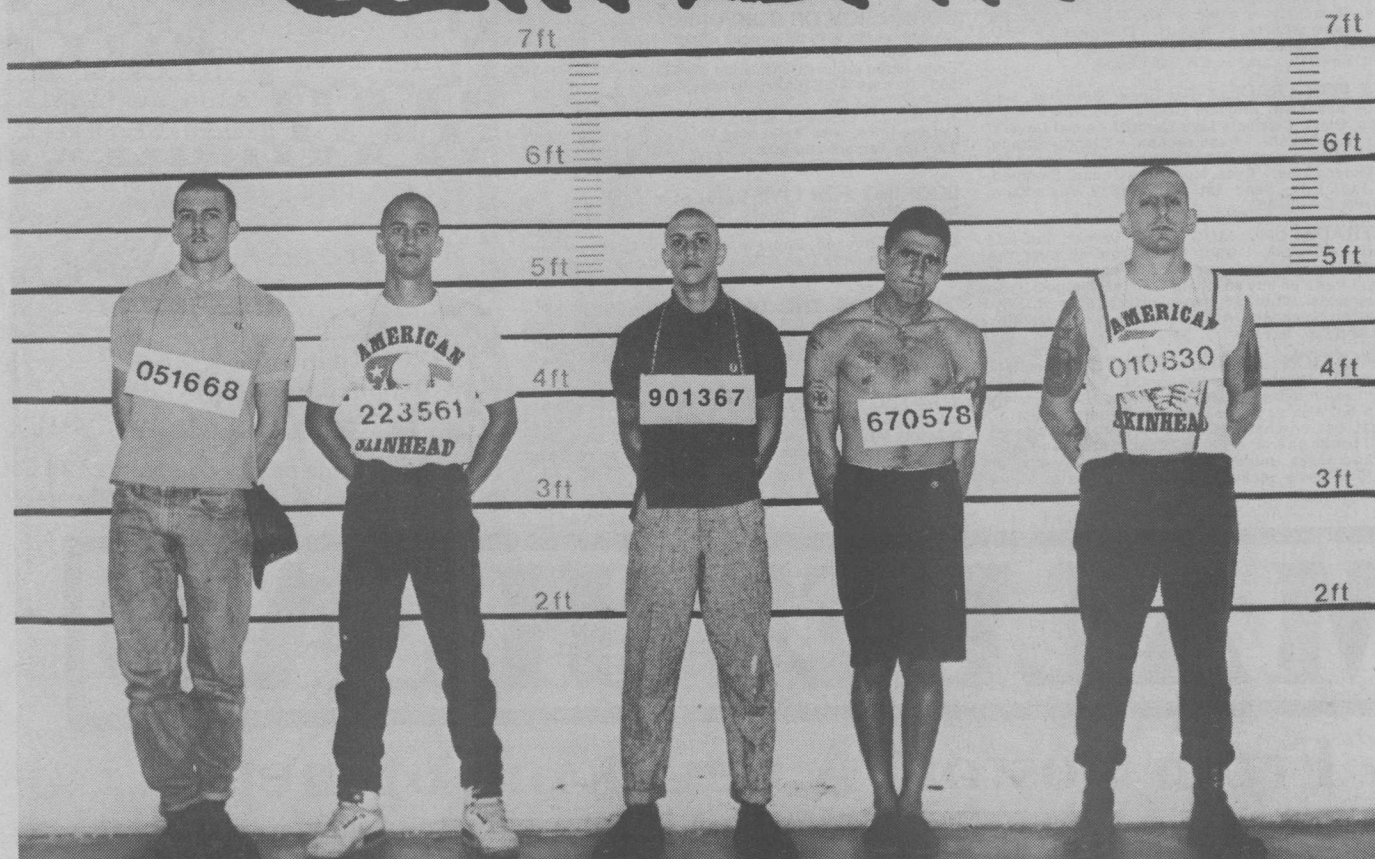


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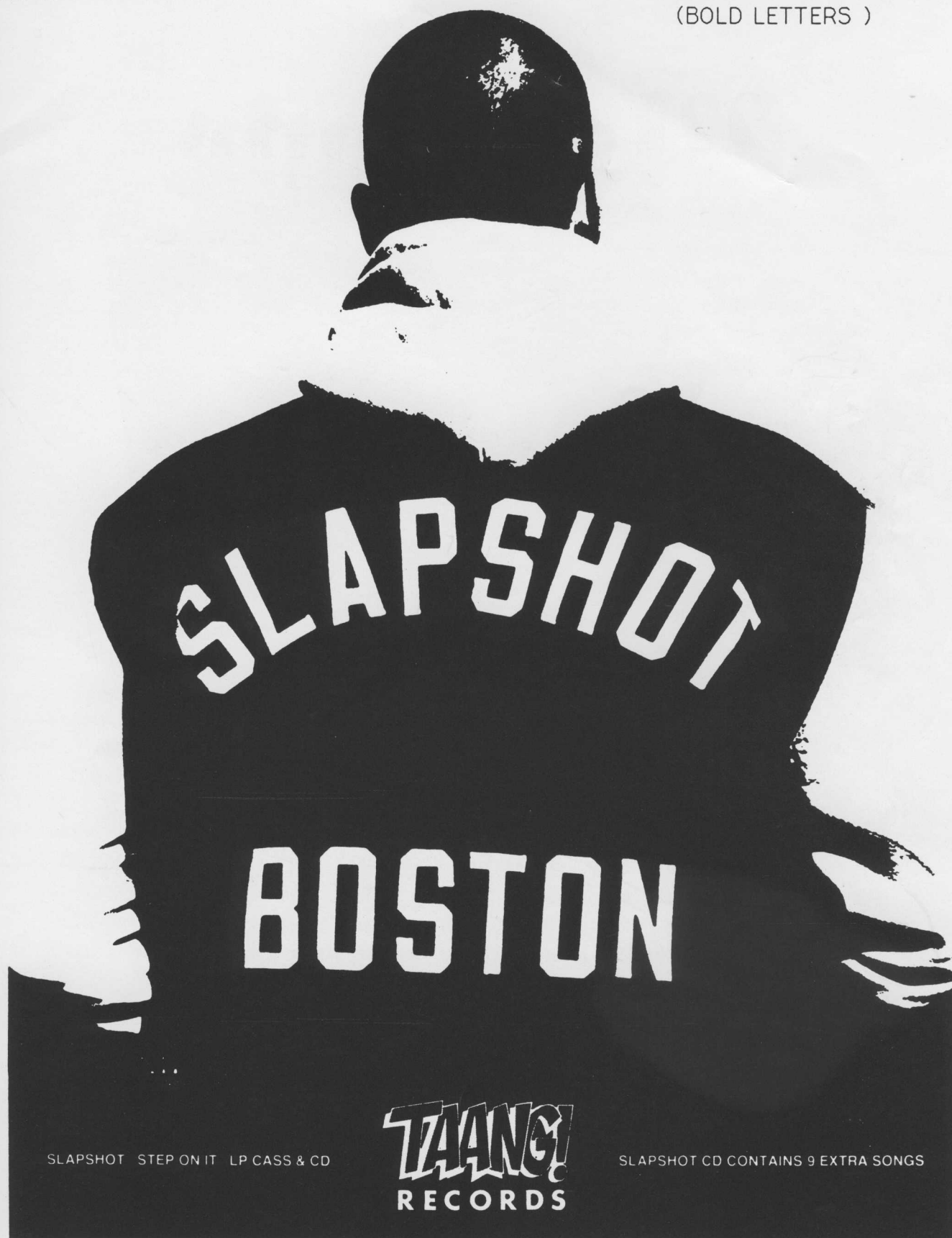
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SLAPSHOT STEP ON IT LP CASS & CD

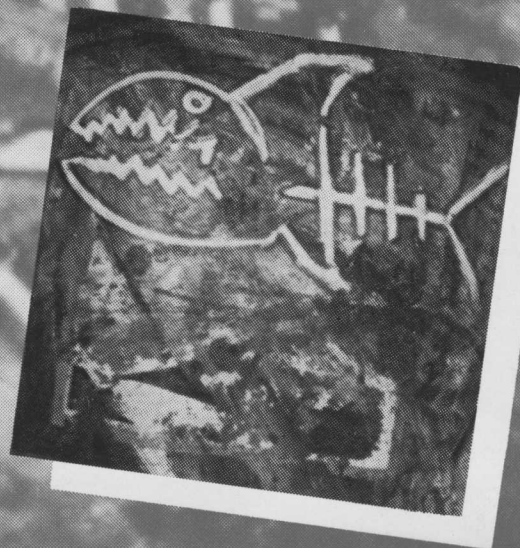
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New from Flipside Records, a brand new
LP featuring all the original members...
The Crowds "Big Fish Stories"
Release date: January 1989

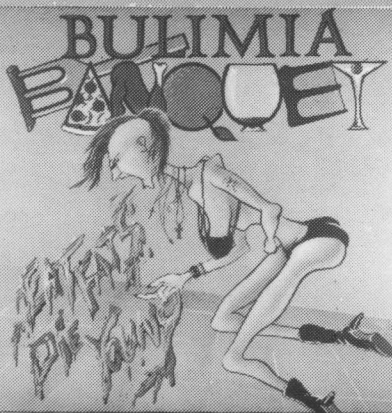
Finally, The Crowd from Huntington Beach resurface and record a follow-up to their classic songs found on "Beach Blvd." and their own debut LP "A World Apart". The Crowd are back with all the original members and a much matured, but highly explosive sound, "Big Fish Stories" also includes the live favorites missed on previous vinyl.



INSTIGATORS • SHOCKGUN

Instigators "Shockgun" 11 song LP and cassette.

"Although rumor of abundant metallic inclinations temporarily deterred me from listening to this, a morose curiosity soon prevailed. Upon inspection, I found said gossip to be primarily untrue. Instead of today's wimp rock "metal" crud, listener is treated to a sound not unlike "Heaven Or Hell" era Black Sabbath, which I tend to like. Flawless execution of song, perfect production and general "awareness" coupled with excellent graphics (beautifully simple—Flipside's most inspiring package along with Detox LP's) make this an LP to be admired". Brian - Ink Disease Fanzine



Bulimia Banquet "Eat Fats Die Young" 14 song LP

"Bulimia Banquet has just spat out a twister of a debut... featuring a decidedly uncommercial musical approach, this half man, half woman quartet let their opinions, energies and distaste for the state of modern society run wild over 14 short, loosley structured thrashers. Ingrid Baumgart and Julia Bell couldn't give a hoot about the traditional roles women are supposed to latch onto in both society and in music, and make their protest known both in their lyrics and in their vocal style... they bash away with such messy hardcore glee that occasionally the whole idea of songwriting is abandoned..." - CMJ New Music Report